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BRITISH SCULPTURE AND SCULPTORS OF TO-DAY.

WORKS BY M. H. SPIELMANN

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WRITTEN BY

M. H. SPIELMANN

EDITOR OF "THE MAGAZINE OF ART;" AUTHOR OF "THE WALLACE COLLECTION," "HENRIETTE RONNER," "MILLAIS AND HIS WORKS," "THE HISTORY OF PUNCH"

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NOTE.

THE fact that there exists no book upon present or recent sculpture in Great Britain—nothing beyond occasional articles in the Magazines—has prompted the production of this volume. Its appearance, it is thought, is opportune. In its pages may be seen examples of the work of nearly every living sculptor of repute in Great Britain, with a literary accompaniment, partly descriptive, partly critical, designed to inform the public how admirably our school of sculpture has developed at the present day, and how competent are its members to produce work at once fine and beautiful. In Mr. Alfred Gilbert, Mr. Thornycroft, and Mr. Brock, British sculptors are provided with a lead that is raising them to a very high place among the schools of the nations. And such of the public who appreciate sculpture may satisfy themselves from these pages that when work of national importance is to be executed and noble designs to be created, there are not lacking men capable of sustaining the credit of the British School.

M. H. S.

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BRITISH SCULPTURE AND SCULPTORS OF TO-DAY

SINCE the year 1875 or thereabouts a radical change has come over British sculpture—a change so revolutionary that it has given a new direction to the aims and ambitions of the artist, and raised the British school to a height unhoped for, or at least wholly unexpected, thirty years ago. Within that time works of extraordinary merit and beauty have been produced, excellent alike in design and execution. No one was more impressed by the brilliant development than Sir John Millais, who exclaimed in the *Magazine of Art*:—

"So fine is some of the work our modern sculptors have given us, that I firmly believe that were it dug up from under the oyster shells in Rome or out of Athenian sands, with the *cachet* of partial dismemberment about it, all Europe would straightway fall into ecstasy, and give forth the plaintive wail, 'We can do nothing like that now!'"

Buoyantly optimistic as ever, Sir John foresaw that the regeneration of the art might some day place us on a level with the French and the Belgians, if not with the greatest masters of the past. He knew that a renascence had taken place in sculpture similar to that (and not less thorough) which he and his friends had initiated with their Pre-Raphaelite Brotherhood. Only—it may broadly be said—in the case of sculpture the complete reformation came from without, brought here mainly by a Frenchman and by two Englishmen who had studied abroad.

To Carpeaux, no doubt, the inspiration of the new trend was originally due; for Carpeaux, who infused flesh and blood and joyous life into his marble, was to his classic predecessors much what Delacroix was to David and the cold professors of his formal school. But it was to Monsieur Dalou that we chiefly owe the great renascence in England. A political refugee in this country at the time of the Commune, he was cordially welcomed by the artists of England, and, at the suggestion of Sir Edward Poynter, at that time director of the National Art Training School (now called "The Royal College of Art") he was invited to assume the mastership of the modelling classes. This post he retained for some years until the amnesty for political offenders enabled him to return to his native land; but before he left he had improved the work in the schools out of all recognition. Not only was the quality improved; the whole conception of sculpture seemed to be modified, and the fire of enthusiasm was set aflame where before it had been smouldering only, not far from extinction.

When M. Dalou departed he left in his stead Mr. Lantéri, now a naturalised Englishman, who ever since his appointment has proved an ability for teaching fully equal to that of his predecessor, singularly endowed with the capacity for inspiring students with a passion for their art, and for securing from successive generations of them their admiration and affectionate esteem. It may be believed that a very large proportion of the most successful British sculptors of to-day who are not more than middle-aged owe to Professor Lantéri much of the success they have achieved. Meanwhile, the Lambeth Art Schools—where Mr. Frith was conducting his modelling class under the directorship of Mr. Sparkes—were being maintained with extraordinary success, instructing not a few of our leading sculptors and sending them up to South Kensington and the Royal Academy for their final training. Among these are Mr. Alfred Gilbert, Mr. Frampton, Mr. Goscombe John, Mr. Pomeroy, Mr. Charles Allen, as well as the late Mr. Harry Bates. Since then, Mr. Hamo Thornycroft, Mr. Brock, and others have done for Burlington House a good deal of what MM. Dalou and Lantéri did for South Kensington; and latterly the brilliant lectures and the inspiring genius of Mr. Alfred Gilbert have electrified the students of the Royal Academy into an enthusiasm rarely witnessed heretofore within its walls —rather, it must be owned, in the direction of ornament and metal-working than of sculpture pure and simple.

Although it is true that a nation can no more afford to borrow its art from abroad than its literature, the modern growth of British sculpture, where it is not coloured direct from the Italian Renaissance, is certainly influenced from France. Mr. Thornycroft and Mr. Brock themselves, classic though they are in their main sympathy —classic romantics, if such a term be permissible —have not entirely withstood the wave. Mr. Thornycroft may represent the Greek ; Mr. Brock may carry on something of the feeling of Alfred Stevens; they are both in greater measure or in less in the eddy of the flowing stream. But what is most remarkable about this return to romantic realism is this—that in spite of the teaching of Frenchmen and Italians, in spite of the spirit of colour and decoration and greater realism in modelling having been brought from abroad by Mr. Alfred Gilbert and Mr. Onslow Ford, the character of English sculpture, even in its most decorative forms, is not in the main other than British.

It is to Mr. Gilbert that we owe the delightful revival of metal-work in its finest form wedded to sculpture, with the introduction of marble, gems, and the like, exquisitely *intime,* felicitous in invention, precious in ornament, playful, elegant, gentle ; and so excellent in taste that it does not quarrel with the monumental character or detract from its dignity when brought in contact with it. On the other hand, it is of course not sculpture at all, strictly speaking, being neither plastic nor glyptic. It is lovely, however ; and even if it must be reckoned more or less as *bibelot* on a large scale, it belongs at least to the domain of fine art. The subjects are commonly not modern in character ; poetry and romance—either realised by or original with the artist—have fired his imagination, for metal-work, ivory, and the like suggest rather a leaning towards mediævalism, and by that our artists have been tempted, and have wisely yielded to the exquisite seduction.

But there is another range of subject for which there is still room—a range of subject, sincere and touching, as yet almost unexploited in England. I refer to that by which M. Constantin Meunier has achieved a world-wide reputation in his bronze statues of peasants, miners, and fisher folk—a Millet or an Israëls in the round. Mr. Thornycroft tried it in his "Sower" and in his "Mower," and Boehm tried it afterwards with his "Bull." But the English peasantry with their unpoetical garb are thought not to lend themselves to this class of subject; even in his "Mower" Mr. Thornycroft omitted the shirt which appeared in the sketch-model, so that his labourer is bare to the waist. The "Sower" is fully clad, but the sculptor, not having the nude to interest him, makes movement rather than form the motive of his statue. Woolner was captivated by the graceful line of "The Housemaid" at her work; but who will assert that this work is a success? Mr. Havard Thomas has executed statuettes of clothed peasants, but he too has felt cramped in his native land and his sitters are chiefly foreign.

The fact is that English peasantry, the men and women of the fields, have little of the sculpturesqueness of others, such as those of Brittany. Still less does the dress of society lend itself to the needs of the sculptor: it is therefore the competence with which it is treated which marks the fine artist. Again, while from another point of view the treatment of life-size man or woman in sculpture other than monumental is, we are told, undesirable by reason of the greater house-room needful for such a statue, the diminished interest with which the drapery inspires the artist encourages him to seek more "romantic" arrangements. Better still, it induces him to discard the drapery altogether and apply himself to the nude and the higher sculptural demands which it makes upon his imagination.

DRAPERY AND THE NUDE.

CHIEF among the characteristics of the modern school, then, is the effort towards such realism and picturesqueness of treatment as do not detract from the dignity of the conception. The tendency towards realism in modelling and picturesqueness in accessory is denounced by most of the purists — one might say the puritans of art — who maintain the principle that Sculpture must primarily represent

Ideas, not Things; yet the present general belief apparently is that in picturesqueness, restrained and in good taste, lies the future of sculpture.

Naturally, the public welcome any approach to what is pictorial, or what the French call "amusing," in subject or treatment. It is not that they fail to appreciate Michael Angelo's axiom that the nearer painting is to sculpture the better it is, and that the nearer sculpture is to *painting* the worse. It is mainly because they love to be amused; and the eclectic and the ascetic do not entertain them. But it is also because they recognise in realism a relief from the bald pseudo-classic generalities of the MacDowells, the Joneses, the Durhams, and the Nobles of the past generation, when we were given Venuses, Graces, Dianas, Muses, Nymphs, and Goddesses, all dummy sisters from the same mould—at least as much alike in attempted (but rarely achieved) perfection of form as the artists could make them, beautiful in proportion, in suavity of line, in grace of form and pose—sickly-sweet in their empty charm, and carried little further, as works of art, than carefully smoothed-out *ébauches*. It was all very skilful sometimes in its way, but it was pseudo-art without Life. The present aim is to give life without actual realism—a suggestion of reality shrouded in poetry and grace. The nude need no longer be so severe as Ruskin claimed; but our artists understand that if the figures are to be more like the human form the statues must appear as unconscious of their absence of drapery as though they were mere symbols—which, indeed, they are.

These symbols we love for their beauty and their significance. They are the essence of sculpture—the types of humanity and the personification of ideas and poetic conceptions. They are, therefore, an irresistible attraction to every sculptor. He is moved by the passion for studying the human form, and, feeling his advance and improvement in his art, delights in proving his learning and his delicacy in the rendering of it. In dealing with ideal conceptions, therefore, he usually avoids the draped figure, and so escapes, in one direction, subjects of actuality and of the present day. Moreover, it not infrequently happens that an artist may conceive a draped figure; but when he has produced it in the nude, as he must begin by doing, he abandons the idea of draping it after all, having become interested in the higher plane of his work; and in this manner he pushes it on to the end. This attitude of mind Lessing explains in "The Laocoon" with the simplicity and lucidity that characterise him:—

"The ancients," he says, "felt that the highest aim of their art led to a total disregard of conventionality. That aim is beauty. . . Clothes are the outcome of necessity," he goes on; "and what has art to do with necessity? I admit that there is also a certain beauty in drapery, but what is this compared to the beauty of the human form? And will he who can attain to the greater be satisfied with the less?"

But it is not only the beauty of Form that attracts the artist and all those who can appreciate sculpture: there is Movement—movement for its own sake and for the sake of the new beauties developed in the play of muscle, joint, and bones, and of expression. All this is concealed by drapery, be it only drapery or be it actual costume. Drapery, as Lessing allows, has "a certain beauty;" elegance and dignity are inherent in it, properly managed; but it is most interesting when it is moving on a moving figure. Is it not even more fascinating as it floats on a Nikè than as it shrouds exquisitely, yet without concealing, the noble forms of the Triad of the Elgin Marbles? In any case, we admire drapery most when it is simply treated and severe—with any ornament it may have rigorously subordinated to the elevated character of the figure. If this be true, what can be said of the tricks of that section of the modern Italian school, and their frivolous followers abroad, who revel in "The Veiled Face," or the laborious imitation of Brussels lace on a child's frock, that draw spectators like bees around the sculpture stalls at the exhibitions or secure them as victims at the open sale rooms, so-called, in the City of London?

SCULPTURE—COLOUR AND FORM.

IT is not surprising that sculpture is not fully appreciated in England—or, indeed, by the general public anywhere. The eye is ever more flattered by Colour (that is, by Painting) than by Form (that is, Sculpture). To produce bad sculpture is, as it were, easier than to execute bad painting; and the power to discriminate between the bad and the good in sculpture appears to be a rare gift. About this lack of appreciation of form little appears to be known, or to have been tested; but there is, I imagine, little doubt that just as a certain proportion of people are colour-blind, so a proportion—in all probability a much larger one—are form-blind. Again, while most children are given exercises or education in Colour, few are practised in Form.

Sculpture, again, is unquestionably more difficult to apprehend, for while a painting is frankly illusive, a statue *appears* to the unthinking to be imitative. Yet it is nothing of the sort. As Mr. Waldo Story once put it—it is at once ideal and positive; it must conform to the highest requirements, with the poorest means. Its beginnings are more easy than any other art, and its endings more difficult. While almost anyone can mould pliant clay into a copy of a man, few can conceive and embody an elevated idea, not by imitation of a model, but by the fine treatment of form and the noble character of expression and design. Not only is the form without the colour, but without the atmosphere and tone which are the delight of painting. Painting is illusory; sculpture is severely restricted in its subjects, a matter of treatment and arrangement. When it becomes *genre*—treating of "anecdote," as it were—it comes near to losing its noblest quality and its main value. Moreover, nature is but the model which has to be idealised, or the result is commonplace—a vulgar copy, uninspired in its imitation. And the only part of nature permissible to the sculptor is animal life—landscape subjects and the minor materials for pictorial treatment are not available except as the merest accessory. Ghiberti and his Baptistery Gates are surely an exception: the pictorial sculptures sometimes seen in the Salons sufficiently prove the futility of the attempt except in the rarest instances. In medal-work it is otherwise.

In short, as Diderot pointed out, while the painter can take anything for his picture, the sculptor must only select what becomes his chaste, grave, and severe art. Moreover, the statue is to be seen from all round, and should satisfy the spectator from every point of view. Now, what is said here of a statue is increased in complicative force in the case of groups. But even in the latter case a fresh limit imposes itself: figures must be relatively few and expressive of the highest qualities. The case being so, what wonder is there that so eclectic an art should hitherto have been understood only by the few?

"A statue is not *like* the form of a man; it *is* a man," said Ruskin, and other writers have followed on the same lines. But surely it cannot be said to "*be*" a man unless colour and texture be introduced to make the resemblance absolute; and if that view be carried to its logical length, the truest form of such sculpture is imitation in the form of an artistic waxwork. Ruskin himself vigorously denounced colour, rejecting even merely decorative colour in sculpture, "for colour would trench on painting and defy the law of technical conditions." The painting of a statue (presumably the merely decorative, in contradistinction to realistic, colouring—such as colouring a helmet red or blue, but not gilt or bronze) Ruskin held to be a survival of barbarism—even though it were Greek; agreeing apparently that such embellishment savoured of the painting, dressing-up, and wig-decking of the sacred doll, the *xoanon*, of the remote past—the fountain and origin of all sculpture.

If carried into imitation the coloured statue necessarily condemns itself. In the house of a well-known painter in Paris I have seen an experiment of the representation of a Venus modelled in wax, variously coloured to imitate nature. The eyes are equally coloured and enamelled, while the hair is real. As might be imagined, the figure, exquisitely modelled, is at once fair and supremely ridiculous to look upon. Even though the polychromatic work on Donatello's busts, for example, keeps its place, we feel it to clash with the idea of plastic or glyptic art, for although there is no absolute approach to imitation, there is a very strong suggestion of it. On the other hand, the chryselephantine—the mingling of ivory and gold—or the use of many marbles and metals, or other materials, does not offend us in the same degree, as the result is purely formal and not in any degree realistic. But it does offend us in this sense; that while we regard the draped living figure as consisting, practically, of two parts—the body and its covering—in the work of art such a figure proclaims that it consists of as many parts as there are variations of material in its structure. And in the final result, it becomes less a piece of sculpture than a *bibelot*—an "object of art."

On the other hand, a single colour throughout—the green or brown of bronze, the cream of marble, or the red (or buff) of terra-cotta—is no colour, sculpturally considered. There is no difference proclaimed between part and part, between the flesh and the drapery; and the result is negative. In the case of monumental sculpture some departures have been hazarded of late in this country, as elsewhere, and we have had the gilded sword, spurs, and accoutrements of a military figure in bronze. If used with great reticence this system may have points of interest; but it can hardly be said to increase the unity and the dignity of the design. For, after all, whether we set up a white gentleman, a brown gentleman, or a green gentleman in our public places, we think of him as a unity. Our intention is to do him honour. Such dignity as may be infused into the work must not be dissipated by little points of emphasis; the work must suggest nobleness—the quality above all others which justifies the perpetuation in sculpture of the memory of any man.

THE MATERIALS FOR SCULPTURE.

If the public were better informed as to the materials proper for sculpture they would be less likely to go astray in their encouragement of the art. If they understood that the material should fit the subject they would appreciate the folly of prostituting marble to purposes and subjects which are merely frivolous and amusing. M. Van der Straeten appreciates this fitness of things by executing his charming little *fantaisies* not in marble or dark bronze, but in terra-cotta or in some cheerful coloured metal; and, moreover, he keeps them small. A big sculptural joke or mountebank feat is an impertinence.

MARBLE has, above all things, dignity, and it flatters form, while resenting the elaboration and embroidery of ornament and the like. In a quaint passage in which Ruskin insists on the appropriateness of marble to the rendering of the nude figure, he points out, apart from the somewhat transparent surface (not being opaque and dull like chalk) that the evenness of its white tint is good for flesh, otherwise were the marble spotted, a figure of Venus executed in it, were it never so beautiful, would give us the impression of '"a speckled frog." Similarly, a streaked marble Adonis would suggest a zebra. The stately material is for stately, earnest, and poetic subjects.

BRONZE is utterly unlike marble in its peculiar appropriateness, for its shadows are almost black, and its texture in the nature of clay. As bronze is run into the mould in a molten condition, the texture is of necessity entirely different from that of marble, with its brittle quality and its surface susceptible only to the chisel. It follows, therefore, that the handling of the two must be dissimilar; while, on the other hand, if we find in a given work, whether bronze or marble, the treatment natural to the particular material of the other, we know that the artist has offended against the laws of his art and has ignored the virtues of his material, and has forced it to do work for which it is not best fitted. Bronze, which may present the characteristics of clay or wax frozen hard, as it were, may be more playfully handled than marble. It allows a closer rendering of texture and infinite modulation of colour in its patina; and the elaboration of folds in draperies appears less foreign to the more complaisant material. For that very reason, bronze requires the greater exercise of restraint, for without it good taste will easily be overstepped.

PLASTER, in spite of the dull nature of its whiteness, is not wholly unlike marble in effect. But its surface is relatively unsympathetic. It is generally felt, however, that there is no finality about plaster as there is about other materials, even such as terra-cotta or wax. It is a sort of temporary purgatory to be transmuted to a paradise of marble.

CLAY is the most natural, the most necessary, of all the materials to the modeller's hand—and the most treacherous. For its very virtues may seduce away the artist from the marble to which he ultimately looks, and may lead him to be false to his work and to himself. The proof is simple. Marble, a brittle substance, must be chipped away with mallet and chisel, and carved, as Michael Angelo chipped and carved it. Clay must be built up, modelled, and smeared, or "dragged together," and so receive its "skin." The characteristics of each class or work are different; the very planes are, or ought to be, different. How can clay, modelled with the tool and smeared with the fingers, be properly translatable into chipped marble with the aid of a pointing-machine? The skilled sculptor can, and does, make allowance for the change, certainly; but, as a principle, it is illogical to prepare in one material for work to be executed in another entirely foreign to it in character. In other words, the Plastic art, after centuries of fair companionship, has come to dominate and almost to crush out of existence the purely Glyptic art; and our marble works are to that extent a translation out of another language.

Such are the sculptor's materials, the characteristics of which, as they are successively used in the building up of a statue, Canova so admirably summed up: Clay is the Life; Plaster the Death; Marble and Bronze the Resurrection.

TASTE—AS AN ELEMENT IN DISPUTE.

IN matters of taste we are generally met with the ancient rejoinder, *De gustibus non est disputandum*. On the contrary it *is* "disputandum" between those who know the laws that govern art and inspire and control taste. On the other hand, it is *not* "disputandum"—though not in the sense usually meant—as between those who know and those who do not. How can a man who understands Beethoven and Wagner discuss their transcendency with him who "knows what he likes," and proclaims a preference for the Judge's Song in "Trial by Jury"?

It is thus within the right of men of acknowledged taste to applaud one statue and to condemn another. Still more is it their right—their duty, rather—to spend their best bad language, as Ruskin somewhere puts it, on the flashy and meretricious in art, which is more dangerous and more offensive than the merely incompetent. Bad taste is worse than no taste at all; for "no taste" may be educated, but "bad taste" is vicious already. How vicious and how bad it is, how perversive of true taste in a large class in this country, we may see in the extraordinary popularity of that clever trash from Italy, executed frequently in alabaster, that gathers the admiring crowds and deluded purchasers aforesaid around the "sculpture stalls." Clever it often is in surface work, and attractive to those who love the trivial and the ridiculous in subject; but though "clever" in its way, it is tricky, dodgy, vulgarly imitative, trifling, distinguished by paltry, false, or overforced sentiment, and by lack of appreciation of the elementary proprieties.

If it is true, as we are told, that the real character of a people may be seen in the art of their cemeteries—the most solemn places in all the land, where the stricken heart of the people, natural and undissembling, goes forth to loved ones lost, and is content to show itself for what it is—then the modern cemetery in almost any Italian city is an overwhelming denunciation of the nation's art sense. Can anything be more deplorable than the Campo Santo at Genoa, where the most grotesque perversions of that art-sense shock the visitor at every turn, almost paining him into unseemly laughter? There you may see—I recollect it well—by the sarcophagus of an honoured parent the statue, not of her, but of a surviving son—life size, standing on the steps with an overcoat disconsolately thrown over his arm; and the beaded heads of the many pins which, foreign fashion, secure the high hat-band are brightly polished; and the tears which course down his sorrow-stricken face are polished too! In a similar case, Mr. D. W. Stevenson tells us, an admiring friend asked him in ecstasy if those tears were not quite natural. "Not quite," replied the artist, "or they would have dropped off." If you would realise the artistic shallowness here displayed, see the Dapassano monument, with its pillows flounced with lace; the Queirolo monument and its kneeling widow; the Venzano monument, with the late merchant's sea-compass, anchor, and bale, and papers strewn about—all sculptured—and *his* widow performing devotion in realistic dress: all peep-show art in marble of dazzling whiteness. The fact is that such sculpture is low in conception and vulgar in sentiment—not dignified or noble in its expressive suggestion of grief, and betraying no art other than manipulative—no art that brings consolation through its poetry and its elevation; for the sensitive spectator of taste is startled by the sculptor's ignorance of the power and the limitations of his art, and is repelled by these grotesque pantomimic representations of dead and mourners.

Ornament may embellish beauty, or it may do the reverse. The mere skill of imitation, the over-laborious rendering of lace, of jewels, of hair, and the like, is "for the gaping wonderment of the thoughtless mob." It may be the triumph of the carver; but it is the shame of the sculptor, who loses in the copying of fal-lals the beauty of idea and of form which it is the virtue of sculpture to realise, if it may, to the point of the sublime. Elaborate detail is amusing to look at and expensive to pay for, but it soon tires the eye. You may produce a thousand such clever carvers to one fine sculptor, and ten thousand such supreme artificers, but not a single Phidias or a Michael Angelo. No clever executant of surface decoration, no brilliant expert in texture-carving, no skilful performer in ornament, can make good the absence of a truly sculpturesque conception, any more than a mere succession of excellent jokes constitute a comedy. Yet all these bright little talents are wont to be accepted by our people as true art, and the Exhibition middleman of "sculpture" has thriven in his demoralising trade. It is the mission of our School of Sculpture to educate the nation to a more proper understanding.

Yet the true aspect of ornamentation must not be misunderstood. When a fine artist is obliged to deal with lace, for instance, he deals with it as an artist should; that is to say, he treats it not for its pretty intricacy, but as a delightful pattern for the display of invention and beauty of design. How greatly this differentiates from the Italian treatment may be seen in work by Mr. Gilbert and, in a lesser degree, in the "Mother and Child" of Mr. Frampton.

THE PATRONAGE OF SCULPTURE.

THERE is an idea abroad among the sculptors and among some of the public that a Ministry of Fine Arts—such as exists in France—would secure support to the artist and good art to the public. "The only way for a nation to obtain good art," it has been truly said, "is to enjoy it." Assuredly, a pretty sure way to secure bad sculpture is to establish a Fine Arts Minister from among our distinguished politicians. No doubt he might stumble on a good sculptor, as when the Government (or rather a Commission acting independently of the Government) selected Mr. Brock for the execution of the sculptural portion of the National Memorial to Queen Victoria. But we need only remember—in order to nurse our doubts of official taste and patronage—how not long ago an ex-Cabinet Minister of almost Premier rank poured jesting scorn, with the laughing approval of the House of Commons, on one of the finest modern works of architectural art in England—a work which the architects of Europe had received with applause, and to their admiration of which, in consequence of the politician's foolish ribaldry, the leading architects of England subsequently testified by a joint letter of vigorous protest to the papers.

Official England, in spite of South Kensington, still affects to regard Art as an exotic. It does not understand that a love of art should be inherent in the popular taste and a true ornament of the mind—a structural grace of the cultivated intellect, as it were, and not merely "applied." Sculpture in England, as Mr. Palgrave once pointed out, is still an art reserved for the initiated, not as yet within the field of free-thinking and free-speaking criticism. ("You Englishmen," cried Canova, when he heard people repeating banalities about sculpture, "you Englishmen see with your ears!") It remains, said the critic, mainly an affair not of publicly recognised ability, but of polite patronage; so that it is now on the status of poetry and scholarship under Queen Anne—a thing not generally diffused. For one who appreciated Flaxman, like his staunch patron Lord Egremont, fifty proclaimed the superiority of Turnerelli and Chantrey. Who talks of Turnerelli nowadays? And who really admires more than one in twenty of Chantrey's works—the majority of them mere stereotyped art manufactures? Even forty years ago nearly all the public patronage and most of the private support of sculpture went to encourage bad art. Think of Theed's "Hallam;" or of the "Napier" in Trafalgar Square. When the gallant general died, and it was mooted that the event should form the subject of a memorial of some kind, I was moved to suggest that his Trafalgar

Square statue should be taken down in his honour, and the proposal was received in several quarters with serious approbation.

If public appreciation were what it should be the art would be otherwise encouraged. "Patronage" would not be regarded as a favour done to art. As Professor Patrick Geddes happily put it, "Art is not a beggar knocking at the door." Patronage should not be the result of the clamour of artists for support, but of the desire of men who seek for and feel the need of art, and rejoice in the vision of beauty before them. The artist, among a refined people, should not be the seeker, but the sought, and his wares not bounty-fed by a Government Ministry, but eagerly competed for in the free-trade market.

But a real Fine Arts Department, composed of artists and men of acknowledged connoisseurship in sculpture—not mere *dilettanti* in picture collecting—might do much to improve popular taste by the expenditure of an annual grant for the purpose of enriching our public parks and squares with good sculpture. London and our other cities might become in some respects as beautiful as Paris. We have sculptors capable of the work, and to them should go the commissions; for bad sculpture is a public nuisance, whether in portrait statues or ideal work. Some sculptors—like Mr. Roscoe Mullins—have insisted that it is almost impossible to make portrait statues interesting if they stand alone in the open. Whether this be so or not, our streets certainly offer an opportunity of architectural surroundings which might afford the background thought to be necessary. It is generally true that if a portrait statue be placed against a building or in a niche it borrows an effective support; and it is unquestionably the case that modern clothes—the unavoidable bane of the modern statue—lose much of their unpicturesqueness when the figures appear against a building or are carved against a podium. At the same time an ideal work should invariably be able to stand alone. The best support for a statue is usually the presence of other statues, as may be seen in the Tuileries Gardens in Paris.

We may congratulate ourselves that, partly through the efforts of the architects, the commercial classes generally are beginning to value sculpture for itself and for its decorative value, and that our streets are accordingly assuming an air of interest till lately absent from them. Ordinary business houses and tradesmen's premises are now being embellished with excellent work. Restaurants in some number—the Holborn Restaurant the first of them—and other owners of business places, have made their premises beautiful with decorative sculpture of a high class properly applied; while private houses and great offices (such as the Institute of Chartered Accountants, Lloyd's Registry, etc.) have been carrying forward the same movement. Some of these works, with many others, are referred to and illustrated in the following pages, wherein it is pleasantly demonstrated how capable are our decorative sculptors to execute sculpture of the sort. There is, of course, every grade of work, from the stonemason's to that of the accomplished sculptor; and that not a few artists of eminence —including Mr. Armitage, Mr. Thornycroft, Mr. Drury, and others—have not shrunk from applying their talent to this practical application of art is of the brightest promise of more general excellence and more frequent embellishment in the future.

Up to quite recently, modern sculpture had no public home in England; for who thinks of it in relation to the Victoria and Albert Museum? At the present day the Tate Gallery offers a fine room for the display of figures and groups; but it is not very extensive. Other countries have a Glyptothek specially devoted to the art. In Mr. Barry's design for the rebuilding of the National Gallery in Trafalgar Square, he provided for two glazed *loggie* for sculpture, each measuring 300 feet in length by 15 in width, and each flanking the main entrance along the front of the building. Yet we have no provision for the ultimate exhibition of sculptures which retain the esteem of future generations—no National Gallery of Sculpture as we have a National Gallery of Painting. But, after all, the art of the sculptor, as has been said, looks better in decorative surroundings—in the open, or appropriately placed in fine houses—so that, for the present at least, the snub to sculpture is more sentimental than real. Without doubt, he who makes statuettes has little ground for complaint, for he has properly met the objection that in our modern houses we have no room for sculpture;

every drawing-room and dining-room in the land is now a fit gallery for his graceful and inspiring work.

THE BANE OF "COMMITTEES."

THERE is no doubt that in the case of many of our public monuments "Committees" have to answer for very much. It is certainly the misfortune of sculpture that it is so often under the fitful and fateful patronage of such a "Committee." This is nothing new — the student of the history of art is aware that some of the liveliest as well as the saddest of the passages in the life of Italian art are the records of the contentions between artists and Committees. It has usually appeared that the artist is worsted by the superior weight and inferior knowledge of the Committee; but, after all, it is the Committee (and through it the public) who suffer as much in the end, although too insensible to recognise it, by the baulking and crippling of the artist with their irritating interference. This is an opportunity for plain speaking on this all-important trouble, and I am inclined to seize it—the more readily because for years past I have seen some of our ablest sculptors writhe under the tyranny of well-intentioned members of Committees; and I have heard works condemned as unworthy of the artist, who, indeed, has had frankly to own that the hostile criticism has under the circumstances not been wholly undeserved. It is impossible to speculate how much better the work would have been had the sculptor been left alone; but it may be reiterated with emphasis that the protests of the indignant artists have continually been heard by their friends during the progress of some public work which has eventually not turned out to the entire satisfaction either of the public or of the artist himself.

How could it? The Committee, not recognising that in the award of the commission lie their sole duty and whole importance, and that their function is limitable to that award and stops there, arrogate to themselves the right of interference in the design, and so forth, even during the progress of the work! They do not realise how the suggestions of even the most sympathetic and the best informed, if uninvited, are apt to disturb the delicate organisation of the artist who has carefully thought out his design, and who is greatly at the mercy of that "inspiration" which is the flower of his artistic emotion and the very essence of his work; and which will only respond to his call when he is enjoying the equanimity without which no finely contemplative achievement can be produced. A sensitive artist (precisely he who is most likely to produce fine work) is not fitted to withstand interference or uninformed criticism—too peaceful to fight and too polite to wrangle.

Now the members of these Committees are commonly ill-chosen, not being selected for their art knowledge or taste, but more or less self-appointed by virtue of their enthusiasm, their power of raising the money required, or their special acquaintance with the object of the proposed memorial, whether it be a living statesman, a deceased bishop, or a hero five hundred years dead. They do not realise that they are out of their depth in discussing the artistic merits of the proposed work. But having the money in hand wherewith to commission the erection of a monument, as a distinguished sculptor once publicly protested, they imagine, oddly enough, that they are thereby converted into judges of art, and, "imbued with this astounding idea, they harass the poor artist in all sorts of ways, and if he mildly hints that he can get on better left to his own unfettered discretion, he is met with the stereotyped answer, 'Well, you know, we are responsible to the subscribers.' This is doubtless true, but it certainly does not justify their interference. A Committee is responsible, not only to the subscribers, but to the country, for the selection of an artist, but this being done, the responsibility shifts from the Committee and rests solely on the shoulders of the artist."

The matter is more important than many may imagine. We know how irritating interference in the execution of their work worried Alfred Stevens, Barry, Wilkins, and others, into their graves. With this knowledge Committees should abstain from any interposition after they have secured their artist and approved his model. Their frequent practice is to choose a poor sculptor and bully him, or a good one and provoke him. They often select him on friends' recommendations, without taking the advice of an expert, forgetting that even in the Law Courts —where art is less appreciated than elsewhere—

experts are always heard. It is true that when heard they are frequently snubbed, as we found in the celebrated case of "Belt *v.* Lawes," when the idea of an artist having a conviction on "artistic merit" was regarded as an excruciatingly humorous pretension of the most ridiculous kind, and was forthwith passed into a byword. When the Committee of a "Musical Festival" commissions a composer to write an oratorio they would hardly claim to require the musician to modify his work to suit their ideas. Sculpture is not less a matter of harmony and science; and the fact that it appears more intelligible to the understanding does not warrant the paralysing of the artist by foolish meddling. Although "he who pays the piper may call the tune," he has no right to dictate how the tune is to be played or to stop the performer while the piece is proceeding, either to change the tune or alter the key.

There is another argument against control wrongfully exercised. A Committee can never understand that a good model may work out ineffectively; but, having selected the most attractive design from a number of competitive models, they are apt to blame the artist, and not their own inexperience, for any disappointment that may ensue. The fact is that no outsiders, broadly speaking, can estimate exactly the effect of a model enlarged to its full scale; that is a power that comes by habit, backed by artistic knowledge. This implies no blame, for many a sculptor will tell you that he cannot say exactly how his model will "come." Nay, even Michael Angelo, as we are told by no less an authority than Benvenuto Cellini, would not trust himself to his own small models; he found them misleading, he said, and would not be satisfied till the model was enlarged to its full size.

What, then, is the remedy? Mr. Onslow Ford humorously pointed it out, when speaking at Liverpool, he hazarded the opinion that a distinguished man's "best course would be to empower his executor to look after the matter, to select a good artist, leave him unfettered, and thus escape the tender mercies of a Committee." But this, at least, may be hoped—that in due time Committees will understand that an alteration in a pose may mean the remodelling of an entire group, as the modification of a word in a sonnet may affect the entire structure of the poem; and that in any case the criticisms of the uninitiated are as much to be resented by the sculptor as suggestions of a passenger by a ship-captain, or of a civilian by a general in the field.

It may be said that sculptors are not worse off here than in the United States, where, when the Government sets out to institute a competition for a military statue, it appoints a Committee consisting of the Secretary of War, a library chairman, a brigadier-general (of the subscription committee), with a colonel (disbursing officer), and a secretary; and the choice is reserved to the three first named. In France the matter is better understood; there the sculptor and the architect respect one another's claims, and thither our Committees, if they are well advised, should turn for guidance as to behaviour.

THE SCULPTOR v. THE ARCHITECT.

ANOTHER trial by which the sculptor is sometimes distraught, if not paralysed, is the struggle he has to maintain against the architect in any important work on which they may be engaged together. One of the leading architects of the day (the President of the Royal Institute of British Architects) has declared that "Sculpture is the very soul and voice of architecture;" and another—Mr. Belcher, A.R.A. —that "when sculpture stands forward to illustrate a subject, by either monument, figure, group, or fountain, architecture should give it loving assistance and unobtrusive support, treating the work as a jewel whose beauty is to be enhanced by an appropriate setting." Architects, nevertheless, are apt to assume the lead, and dictate to the sculptor. I know of an important case in which, although the commission was given primarily to the sculptor, the architect received the payment, and sent a cheque to the sculptor, allowing him as much for his work as he, the architect, could spare, seeing that the structural portions had cost more than was anticipated.

The subject of pedestals, canopies for statues in the open air, and so forth, are for the sculptor to devise and the architect to carry out. There is always a perfect understanding in such matters in France, where the sculptor's name is always given first. On the other hand, in the case of a canopy in a church, the architect should obviously lead; as well as where sculpture is only an adjunct or an embellishment to a structure. In that case the architect must indicate the sculptural treatment to which the sculptor is to give expression, and the latter has no right to feel hampered when his art is called in to decorate "the more useful of the arts." The fact is that there is too little sympathy and inter-knowledge between sculptor and architect; but that is no reason why the art of the former should now and again be sacrificed to the imperious demand of the latter. When sculpture is not, as it were, an appendage to a building, but when it is monumental, when its idea, independent of any other consideration, is to appeal to the intellect, to express a national aspiration or pronounce a national judgment, to be the symbol of beauty, or of the nobility of a man, of the greatness of a deed, of the history of a nation, or the glory of the Divinity—then, surely, the sculptor is to be undisturbed in his supremacy, especially if *his* is the commission, and the architect is appointed to follow him. It is a perennial struggle that is here touched upon; and the sculptor must be strong, indeed, if he is to assert himself against the man who is artist, builder, and business man in one.

SCULPTURE AND METAL.

THERE is, of course, no doubt that the modern movement, like all other movements, has given rise to a good deal of affectation, which, flashy in effect, and attractive to the lovers of the New for New's sake, makes but a poor show against the lofty dignity and true learning of more classic work. Those modellers who have acquired great cleverness of a superficial kind cannot impose upon those who understand and appreciate the high qualities displayed by Mr. Thornycroft, Mr. Gilbert, and their peers; yet in Sculpture, as in Painting, it is dexterity that dazzles the crowd and is apt to lead public taste astray. The people have a predisposition towards flummery.

As has been hinted, it must not be thought that the revival of metal-work, cut, beaten, and twisted, in itself helps sculpture forward very much. Popular as it is, it really seems to divert the attention from Form to Design, and from light and shade, with planes, to ingenuity with pleasing lines—a very beautiful and elevated art, but not sculpture. As an adjunct, it is extremely valuable; and its delightful playfulness is irresistible in the hands of a fine artist, who does not mistake mere wriggles and doublings for harmonious line; but at the best it suggests rather the man with the anvil, shears, and pincers, than the man with the clay and the chisel. No doubt, in the Parthenon frieze and the Ægina pediment horse-trappings and the like were additions in real metal; but as time went on these accessories were rendered like the rest of the work, in marble, as may be seen in the Pergamon frieze.

Nevertheless, in the hands of a man of taste, capable of restraining any tendency towards ostentation and redundancy, the introduction of this offshoot of the goldsmith's art, and the ironsmith's, cannot fail to be very attractive. At any rate, it may give rise to a new school of artistic craftsmen, a community to be welcomed for the educational value of their refinement, but not less for the economic importance of their work. Especially would this be so in the case of cast metal. The point is well appreciated in Paris, where a dozen years ago there were two firms of fine-art bronze-founders employing over five hundred hands, whose work was very highly paid; while there were innumerable smaller establishments, and more were to be found in other cities of France. Since that time the "new art" movement has there given an impetus to the art-trade such as should startle Birmingham into unaccustomed envy. In England such an industry is practically unknown, and it may be doubted if in the whole kingdom a hundred hands are employed in this production of bronze statuary, as distinguished from the ordinary metal figures and ornaments of commerce. Obviously, there is here an opening for a very beautiful and a very lucrative industry if only the public will understand its charm, and encourage the effort now being made to bring before the world good work by our best sculptors and designers.

For this reason I have included in this volume some reference to metal-workers whose names are not commonly linked with those of the sculptors, except in so far as they may perchance be commissioned to provide ornament for the greater work. At the same time it should be remarked that the beaten and twisted metal-work revived in England mainly by Mr. Alfred Gilbert is not exactly the sort at present understood and cultivated in France, where sculpture is regarded with somewhat more sedate and classic eyes — when, indeed, that sculpture is not avowedly frivolous. Its popularity is less a matter of taste than of fashion; and it is recognised that fashion, even in art, imposes some respect. During a discussion on the advisableness of clearing out from Westminster Abbey the more pretentious and debased statuary that encumbers it, I was startled to hear a distinguished sculptor energetically resist the proposal, quaintly protesting—"Past generations thought it very good; future generations may do the same, and may condemn our finest works of to-day, on which we set some store, as utter rubbish, bad in conception, and false in sentiment!"

WOMEN SCULPTORS.

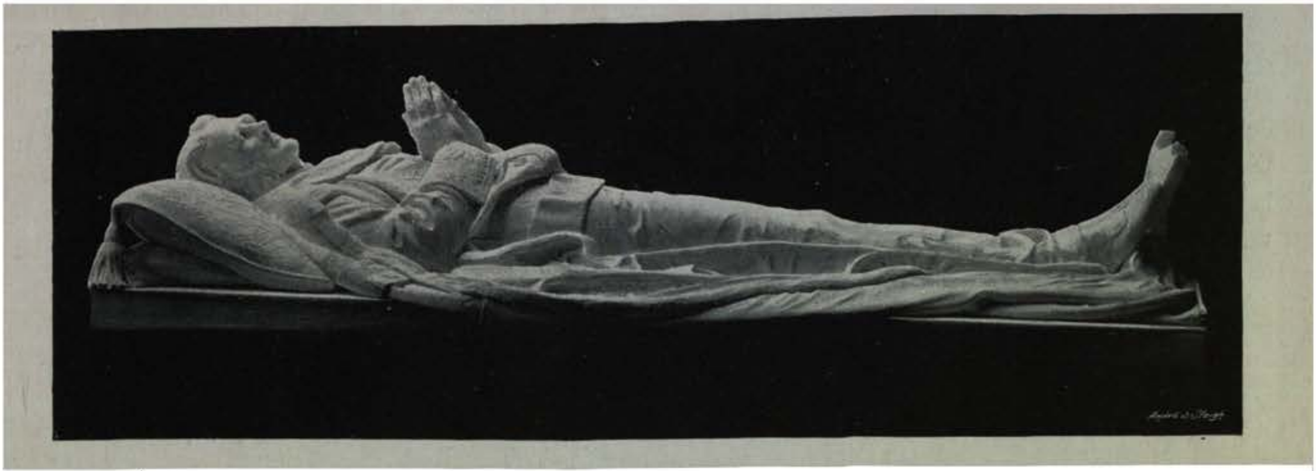
ONE of the phenomena of the present day is the number of female artists now practising sculpture and the allied arts, practising them steadily, with excellent taste and dainty fancy. Colour, as being more sensuous, has proved a more frequent attraction to feminine skill and devotion; but the last twenty years have witnessed the advent of a bevy of fair sculptresses where fifty years ago there was only one. Mrs. Thornycroft lived long enough to witness the great awakening, and to see a score of candidates for the position she used to fill almost without challenge. Between her and her daughter, and such a worker as the late Miss Henrietta Montalba on the one hand, and on the other as Miss Mercer, who died a short while ago in full promise of a distinguished career, there was a vast difference in style, in aim, and in attitude towards the art. Yet there are not wanting among the rising school a few ladies who seek to carry their practice of sculpture on to the higher plane; but the majority of them appear satisfied with a lighter vein. This remark does not apply to those still included in the ranks of the students, who, filled with enthusiasm, and undisturbed (to all appearance—which is so misleading!) by paralysing thoughts of marriage, are very earnestly following up the traditions of the art with the ardour of a Verrocchio, the passion of a Michael Angelo, the frenzy of a Carpeaux. They are most of them necessarily affected by the prevailing wave of Latinity; but as the best French sculpture comprises nearly all that the art can boast of vitality, grace, and elegance, we cannot lament that Englishwomen should steep themselves in it, so long as they do not sacrifice the instinctive promptings of their own nationality.

IN the following pages there have been included all the best-known sculptors of the day, without, I trust, the oversight of any of importance. Some account of the artistic achievement of each is given, with a few words of criticism, expressed candidly—dogmatically, I fear, to a degree unusual in books of the kind—but, it is hoped, without giving cause for offence.

The order of presentation offered a difficulty. To select according to excellence would have been invidious, even were it possible. Mere alphabetical sequence would have thrown the responsibility of arrangement upon the tyranny of the chance of letters; but it would have been as foolishly uninstructive and as inconsequential as the hanging of an artist's life-work in a gallery (as we so often see) solely according to picturesque effect. The order followed, therefore, is chronological: not of birth, however, which would lack significance, but by the first appearance of the artist in a public exhibition.

It has been thought wise, also, to group together the sculptors, broadly so considered; keeping the ladies to themselves, by which arrangement no inferiority is implied. The medallists are likewise treated as a class; so also the painters, such as Mr. Watts and Mr. Sargent, who make only an occasional excursion into the field of sculpture, and whose main work is not confined to that section. Some sculptor-decorators and decorative modellers are mentioned together. Finally, to the metal-workers and the enamellers (in a sense the embellishers of metal), a separate category is similarly devoted. Jewellers, however, as such, are omitted. This classification seemed to impose itself by every consideration of reason and convenience.

It need hardly be pointed out that the selection has been rigorously confined to sculptors and workers now living; so that the men of yesterday, from Woolner and Boehm to Leighton and Harry Bates, do not come within the scope of the present volume.



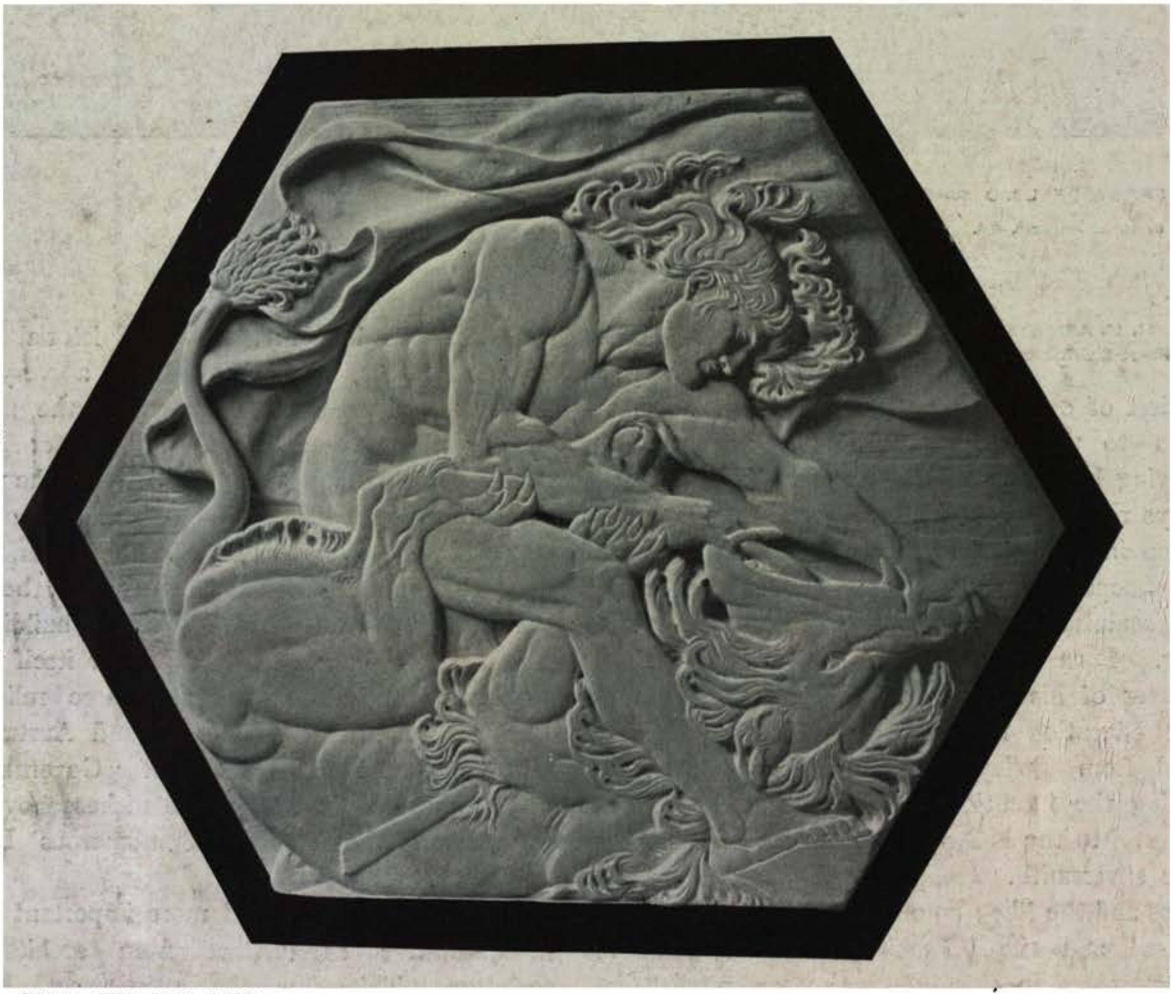
EFFIGY OF LORD WINMARLEIGH.
BY H. H. ARMSTEAD, R.A.

Mr. H. H. ARMSTEAD, R.A.
First Exhibited, 1851.

MR. HENRY HUGH ARMSTEAD, one of the oldest of our living sculptors, belongs nevertheless to the younger school by virtue of his having been one of the few who in his student days recognised the claims of realism and nature, even in "classic" art. He has been compared to Leopardi, in so far as he approached the art of sculpture through silversmithery and painting. Born in 1828, the son of a prominent chaser of his day, Mr. Armstead received his art education in the Royal Academy schools, and from Bailey, Lee, and Cary; and, fulfilling the intention of his training, he devoted himself to the highest development of the art of the silversmith. He produced many fine racing cups and the like; among them the "St. George's Vase" and the "Packington Shield," but his masterpiece in this line is the celebrated "Outram Shield," a superb work, which, however, elicited such meagre appreciation from the public that the artist quitted the craft in despair, and at the age of thirty-four devoted himself wholly to sculpture.

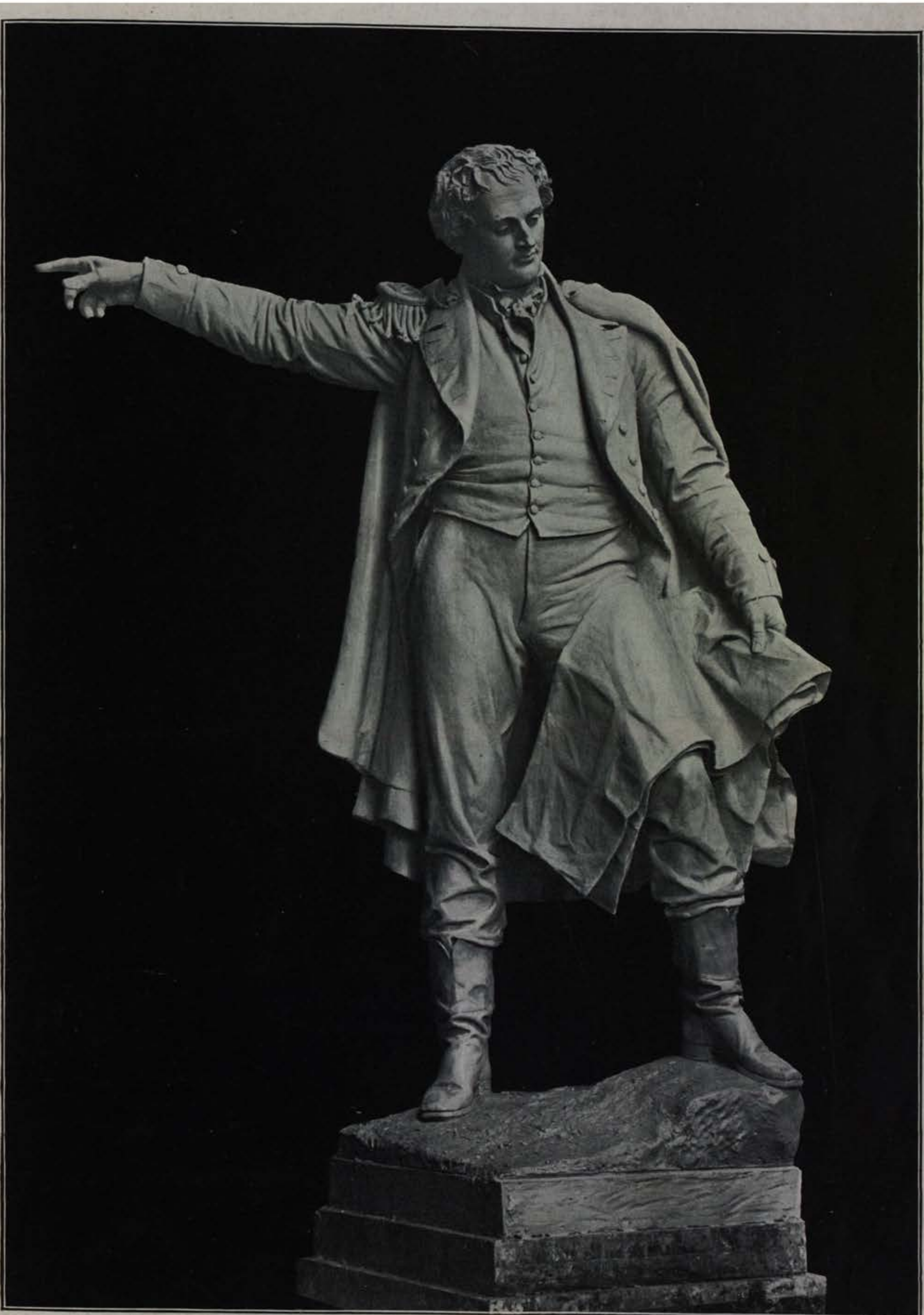
His first work of importance was the series of external stone sculptures at Eatington Hall, Warwickshire, illustrating the adventures of the Shirleys among the Persians in the sixteenth century. These were followed by the carved oak panels in what was known as "The Queen's Robing Room" at the Palace of Westminster, being eighteen panels or friezes representing the Arthurian legend in special relation to Sir Galahad—but like Mr. Abbey's pictorial cycle of the subject, an original and a very un-Tennysonian version. Then came the marble reredos, with many figures, in Westminster Abbey, a commission followed by another for the whole of the external sculptural decorations of the Colonial Office in Whitehall. This work, the most elaborate and, it has been claimed, the most noteworthy decoration of any public building in England (the Palace of Westminster itself being apparently excluded), comprises large reliefs of Europe, Asia, Africa, America, and Australasia, with allegorical compositions of "Government" and "Education," while in the niches above the panels are the statues of numerous British statesmen.

Then followed a still more important work in decorative as distinct from architectural sculpture. This was the artist's contribution—the most remarkable and admirable—to the Albert Memorial in Kensington Gardens. The scheme, as is well known, was divided among several artists, of whom Mr. Armstead was acknowledged chief and, as the result proves, the most worthy and most successful. To his share fell the four bronze statues of "Chemistry," "Astronomy," "Medicine," and "Rhetoric," together with the southern and eastern sides of the podium. These enormous panels with their awkwardly-angled faces contain not fewer than eighty-four life-size figures in marble; decoratively grouped, they represent the musicians, poets, sculptors, and painters of the Italian, German, French, and English schools. On this work Mr. Armstead spent eight busy years, and the result is a testimony to his vigour, inventiveness, and originality. It is the fashion of the day to decry the Albert Memorial and the whole of its embellishment; but those who do so have not duly weighed the status of sculpture when Mr. Armstead undertook the commission, nor the real merit of the sculptor's achievement, nor given credit to the man who could put Goethe in a frock-coat beside the half-robed Homer, the hooded Dante and Chaucer, and be-ruffed Raleigh, and yet save the whole from being incongruous. In sustained pitch no work of equal size and importance in England had surpassed this great piece of designing and carving by Mr. Armstead.



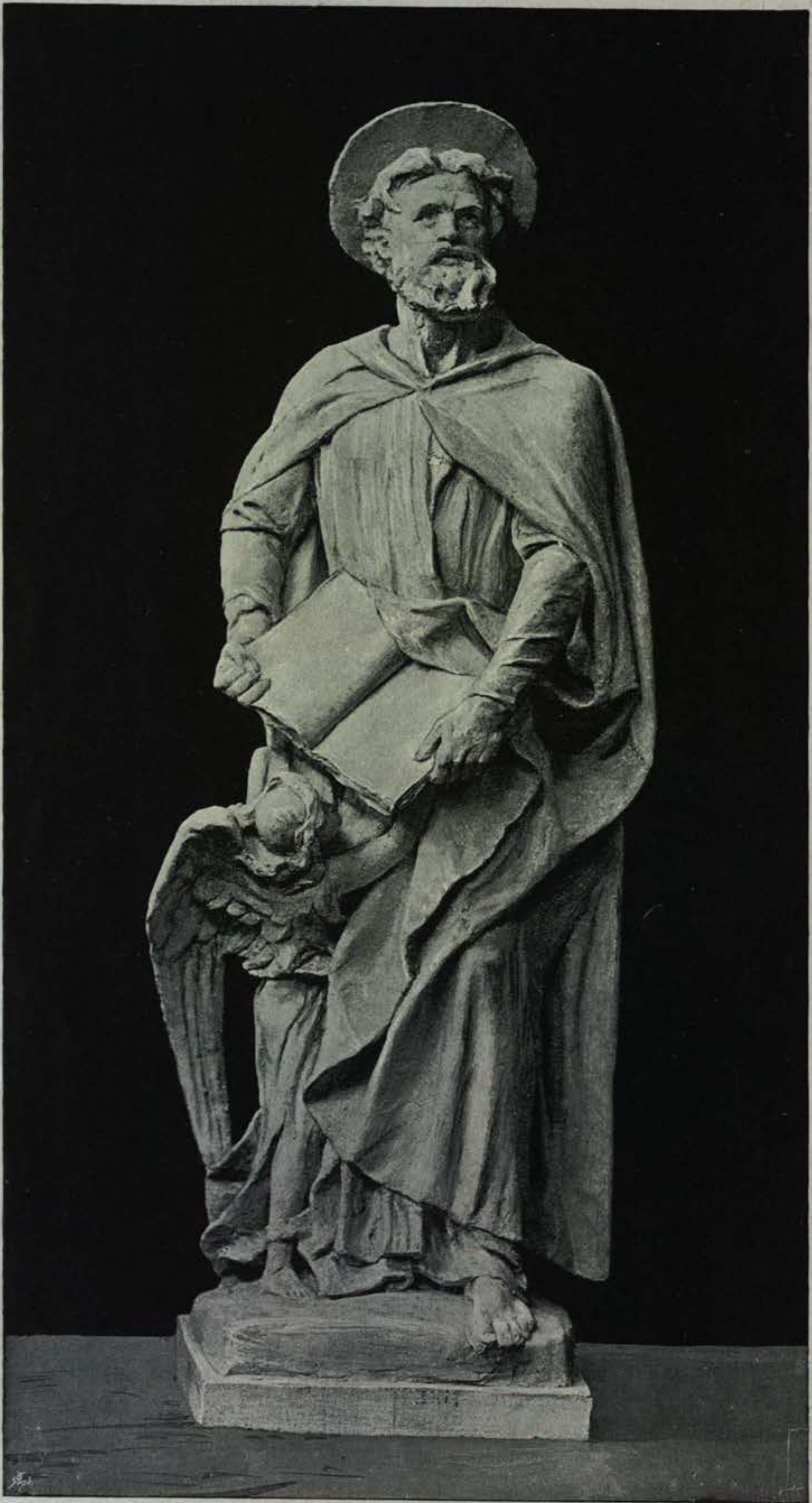
DAVID AND THE LION.
BY H. H. ARMSTEAD, R.A.

In addition to these works should be mentioned the large fountain at King's College, Cambridge; the reredos representing "The Entombment" in Hythe Church; the statue of George Street, R.A., the architect, in the central hall of the Law Courts; the fine statue of "Lieutenant Waghorn" (the pioneer of the Overland Route), set up at Chatham, impressive by its spirit and breezy strength and picturesqueness; and—a specially interesting work—the marble inner doorway of the Holborn Restaurant. Harmoniously designed, this doorway was probably the first example of a work contributed in recent times by a sculptor of high repute to the embellishment of a place of business. The male and female figures which flank the door are modelled with care and carried to a considerable degree of finish, and the charming forms and lines usually arrest the attention of visitors, even of the most unobservant, the most hungry, or the most sated. For the same building the artist designed the wrought iron screens for the fire-places.



LIEUTENANT WAGHORN.

BY H. H. ARMSTEAD R.A.



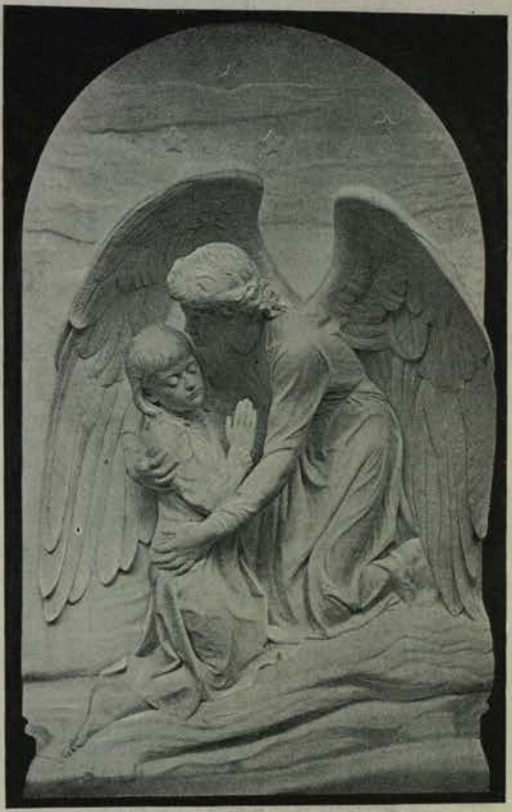
ST. MATTHEW.

BY H. H. ARMSTEAD, R.A.

Among the memorial works, strictly so-called, are not a few that claim permanent recollection. First, at least in order of date, is the wall decoration to Frederick Walker in Cookham Church. Then comes the remarkable "David and the Lion," here illustrated. Fine in imagination and design, the artist seems to have sought to adapt a Ninevite character to the subject. It is in flat relief, accentuating the axiom that in a relievo the spectator should never be suffered to forget the flat surface from which the design is wrought. It will be seen that in this work the relief is only one stage removed from the Egyptian manner, the second stage, as Ruskin reminds us, "when portions of the surface are absolutely flat, and the expression depends greatly on the lines of its outer contour." This work was carved wholly by the artist's own hand, direct on the slab of marble, without any model—save the living one; and for that reason, perhaps, is one of Mr. Armstead's best works. It was wrought to the memory of a son of the Earl of Wemyss, who had died on his return from Africa many years ago, and is set up in the Guards' Chapel. It represents, more accurately speaking, "Courage," and is a companion to the relief of "Obedience" in the same building. "Joshua and the Angel" was put up for the brother of an old friend of the artist. With these should be grouped the effigies of "Bishop Wilberforce" at Winchester; "Lord John Thynne" at Westminster; "Bishop Ollivant" at Llandaff; and the "Memorial to an Only Daughter," executed in 1890. To the same year belongs the remarkable figure of "St. Matthew," one of a series of five niche figures in marble for the reredos of St. Mary's Church, Aberavon.

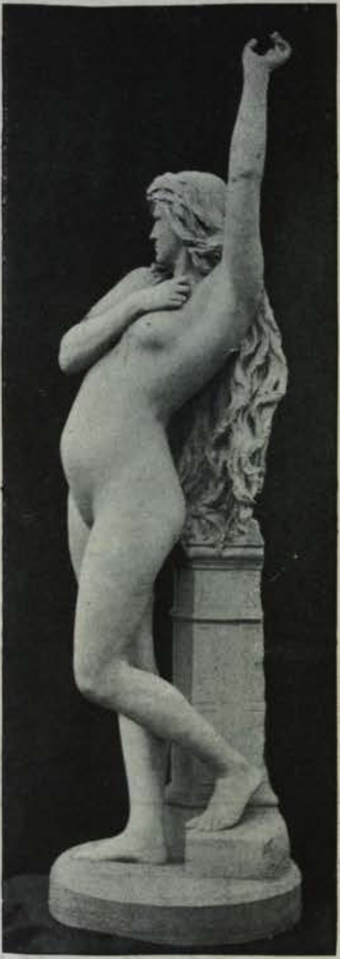
Among the ideal works of Mr. Armstead are the "Playmates" of 1897, a nude statue of a young girl looking down upon a kitten at her feet; the dramatic and haunting "Remorse" of 1901; and the diploma work presented by the artist to the Royal Academy on his election, 1879, in which "Aphrodite" is represented drawn by dolphins. To the year 1882 belongs a very original statue of "Ariel."

This record is but a partial description of a life's work that is extraordinarily full, even for an artist endowed with unsurpassable energy and power of quick execution. To it should be added a plentiful crop of busts and some important decorative work, such as that portion of the external frieze round the Albert Hall symbolical of "Applied Mechanics."



MEMORIAL TO AN ONLY DAUGHTER.
BY H. H. ARMSTEAD, R.A.

The crowning merit of Mr. Armstead's work is its monumental character—that quality which is so rare among sculptors, yet the finest quality of all. To some it may occasionally seem somewhat cold and even unsympathetic; yet its very dignity is its justification. Many of the monuments have a nobleness about them that none can deny, and a solidity which is so frequently lacking in the work of younger men. These, perhaps, might object that it is the solidity of the "old school." As the world travels so fast there is, perhaps, some basis in such an allegation; but it is impossible to forget that work of this character executed by the Greeks and the early Italians might, for freshness, have been done to-day — so young is it and so full of the life that never dies. Mr. Armstead certainly avoided that old-fashioned semi-classicism which vitiated so much of the work of his contem-



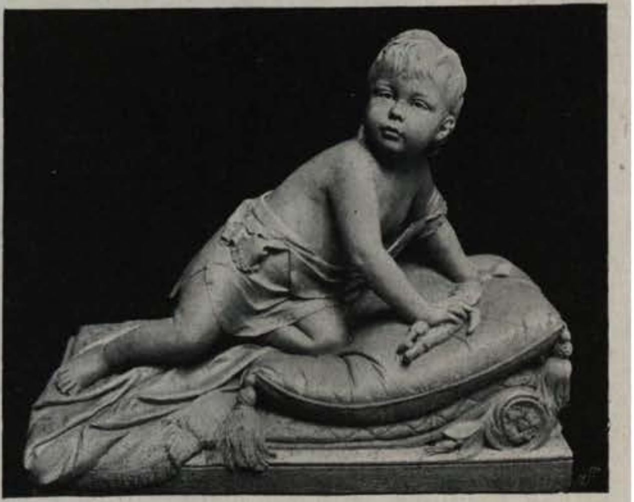
HYPATIA.
BY F. J. WILLIAMSON.

poraries at the time when he was building up his imposing reputation. In the many effigies he has made, as may be seen in his "Richard Walmesly" (1896), in "Dean Close," and especially in "Lord Winmarleigh" (1893) in Warrington Church, Mr. Armstead is seen to the greatest advantage. In many of these there is the very spirit of the subject; now he is inclined to the classic, now somewhat Gothic in feeling, but he is always governed by a sense of style and a sentiment of nature. Mr. Armstead's work is well modelled and carved, very refined in taste and sculpturesque in character. In his numerous portrait busts he has been very successful. Elevated in manner, these usually have a style about them which, in the higher sense, flatters the sitter. But about almost everything Mr. Armstead has done there is a "bigness" of style, a disregard for "cheapness" in effect, and for poorness in nature. This "bigness" is a gift which compensates for any want of blood in his marble or fire in his chisel. It is this quality which, in all probability, will maintain Mr. Armstead's name in the front rank of English sculptors.

Mr. F. J. WILLIAMSON.
1853.

THE fact that Mr. Williamson was the private sculptor to her late Majesty Queen Victoria is known to all who take an interest in the art, and has served to keep his name before the public. He was the pupil of John Bell and the apprentice for seven years of John Foley, with whom he remained as assistant for twenty years. Introduced to the Queen by the Princess Louise, Mr. Williamson, who had settled at Esher in what was once "The Grapes" inn and coaching house, was favoured by frequent commissions, and there has modelled, it is said, all the members of the Royal family, excepting the King and Queen Alexandra. In the intervals of these works Mr. Williamson has turned out more than two hundred busts of people for the most part distinguished, besides a considerable number of public statues and memorials. Chief among these are the statues of Queen Victoria, the original and replicas of which are in London, Australia, Rangoon, India, Ireland, and elsewhere; they have the reputation of being excellent likenesses.

Perhaps the most successful of Mr. William-



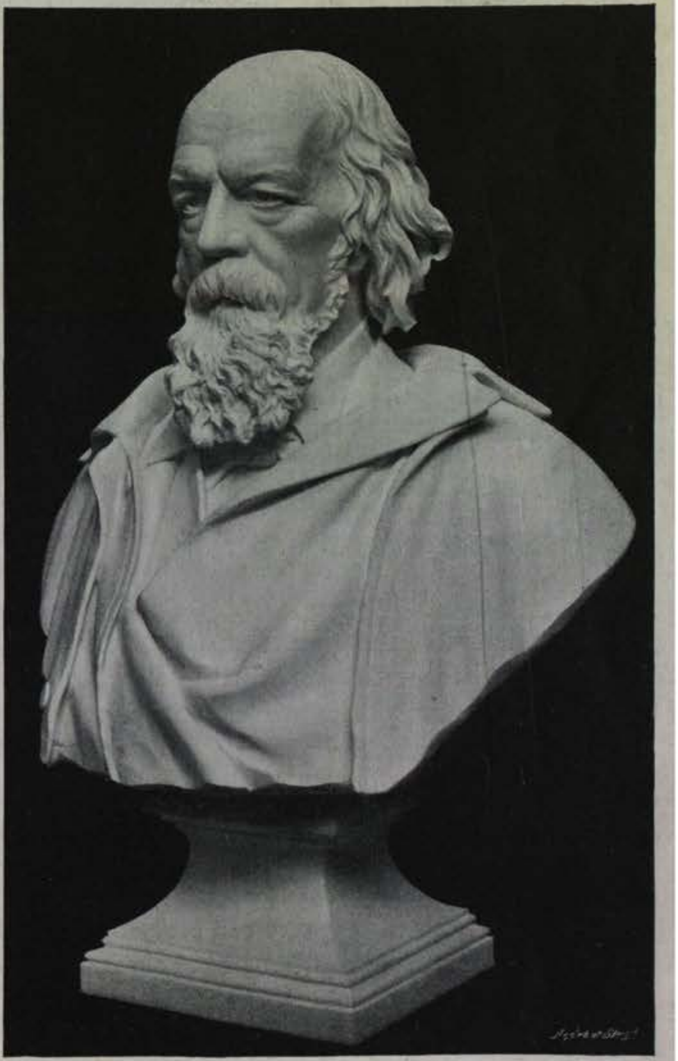
H.R.H. PRINCE EDWARD OF YORK.
BY F. J. WILLIAMSON.

son's works is the memorial to Dean Milman in St. Paul's Cathedral. Of his statue of "Sister Dora" it is said that at the time of its erection it was the only statue in the country of a woman other than of a royal personage. The bust of Lord Coleridge is another curiosity, inasmuch as it was modelled, at the sitter's request, to range with busts of Plato and other sages and jurists of antiquity in the judge's study, so that we have here a modern antique of strange effect. The statuettes of Princess Alice of Albany as a child and of the infant Prince Edward of York —the first-named having been exhibited at the Royal Academy "by Command"—are examples of a treatment much appreciated by her late Majesty, not dissimilar in sentiment from some of the work of the late Mrs. Thornycroft. Among Mr. Williamson's ideal work are the "Hetty and Dinah," which was bought by the Queen, and the nude "Hypatia," of which the most effective view is here presented. The latter was exhibited at the Royal Academy in 1891, and in its coincidence of pose and attitude reminded many of the picture which, under the same title, Mr. C. W. Mitchell contributed to the Grosvenor Gallery six years before. Probably the best of the sculptor's busts is the dignified head of Lord Tennyson, executed in 1894. It is doubtless owing to Mr. Williamson's legitimate desire to give pleasure to his Royal patron that he carried so far his skill in working out texture of draperies and the details of embroideries and lace, and slurred over the hard facts of a face, as may be seen in his busts of the Dukes of Connaught and Albany; for the elaboration of the first and the "smoothed-outness" of the last are contrary to the genuine sculptor's aims and to his knowledge of what is needful.

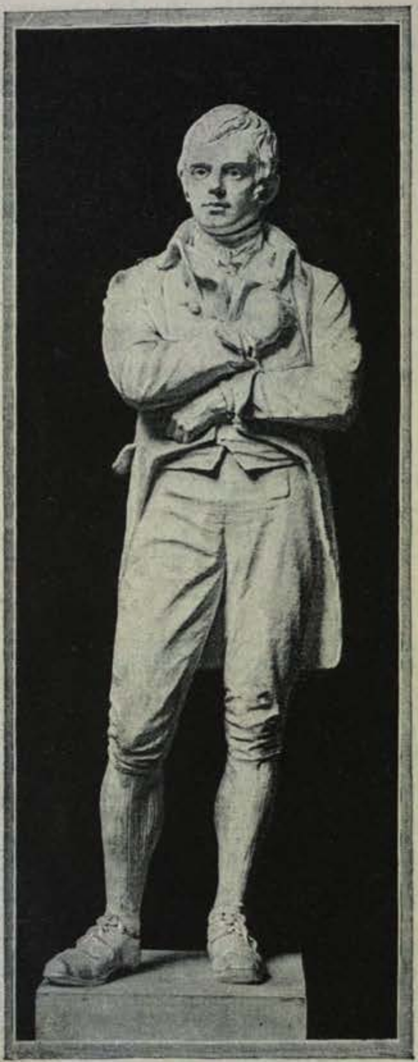
Mr. Williamson's work, even though it be cold, is usually well carved from well-chosen blocks, and the drapery, lace-work, and so forth, are very dexterously worked. Modelling must never be lacking in decision, or design in strength, otherwise the whole is apt to become unsympathetic in character and the result tends to the side of feebleness. While Mr. Williamson cannot be said to add greatly to the strength of the British school, he has well understood a certain side of what is liked in semi-official work.

Mr. J. HUTCHISON, R.S.A.
1856.

MR. JOHN HUTCHISON, the pupil of Robert Scott Lauder in Edinburgh and of Alfred Gatley in Rome, could hardly escape the pseudo-classic tendency of his masters: indeed, I know of no clever sculptor whose work is more chillingly and more heavily classic than that of Gatley, who left England for Rome while still a young man. Mr. Hutchison first exhibited at the Royal Academy in 1862, and in the same year was elected an Associate of the Royal Scottish Academy. Among his earlier works are



LORD TENNYSON.
BY F. J. WILLIAMSON.



BURNS MEMORIAL
AT AYR.
BY G. A. LAWSON.

"Harold Hardrade, the Norse Sea-king;" "Pasquecia;" "A Roman Dancing Girl Resting;" "Il Condottiere," and other works suggestive of the artist's sojourn in Italy, as well as busts of Queen Victoria and the Prince Consort. A marble bust of her Majesty from the model executed at Windsor Castle was at the Glasgow Exhibition of 1901. More recently, Mr. Hutchison has executed a colossal bronze statue of "John Knox, Reformer," for the quadrangle of New College, Edinburgh, statues of the Regent Murray and of Knox for the Scottish National Portrait Gallery, together with a marble statue of "The Good Shepherd," and other ideal work.

Mr. G. A. LAWSON.
1862.

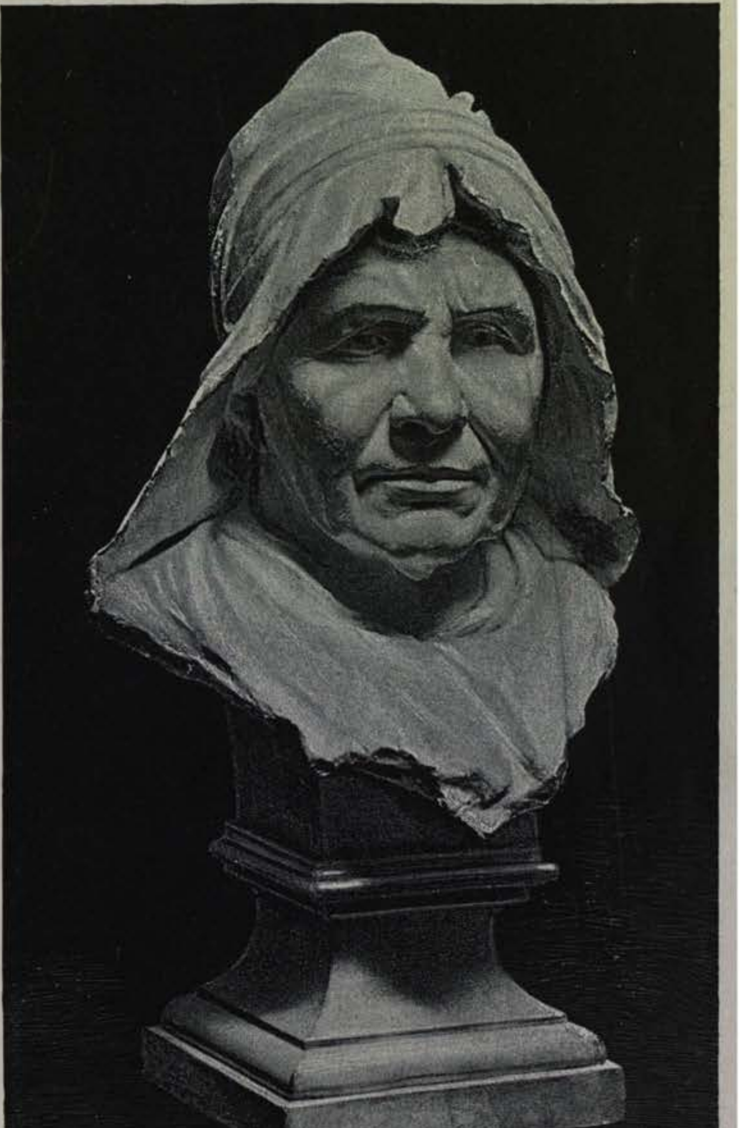
ALTHOUGH Mr. George A. Lawson is a native of Edinburgh, and has risen so high in his profession, he is not a member of the Royal Scottish Academy. He has been more than once within an ace of election at the Royal Academy of London, but the accident of competition has hitherto lost him the formal distinction. Born in 1832, Mr. Lawson received his artistic education first from Alexander Ritchie and from the Royal Scottish Academy, and then at Rome, where he was among the admiring yet critical band that surrounded the great figure of John Gibson. When he came to London in 1867 he was practically unknown, although his terra-cotta groups had already been much appreciated in his own country; but in the following year, when he exhibited his comic and highly skilful "Dominie Sampson," he at once sprang into notice. The work is broadly humorous, yet treated with due regard for the art, for material, size, and treatment are all in proper conformity with the spirit of the subject. Soon afterwards Mr. Lawson changed his manner; he devoted himself to serious work and aimed at a lofty Greek severity tempered by modern feeling.

One of his chief works conceived in this spirit is "In the Arena" (1878), representing in a masterly group the combat of an athlete and a panther. It is true that the animal is impressive rather by its vigour and its arrangement than by its size, but the solidity and the "go" of the whole are the work of a thoroughly well-equipped sculptor. In the following year came "Callicles," which under the more popular name of "The Boy with a Lyre" is perhaps the best known of Mr. Lawson's works. Here, as Matthew Arnold has sung, Empedocles' slave sits by Etna laurel-crowned, and fingers the strings of his instrument as his master lingers on the crater's edge. "Daphnis" (1880) is shown standing in meditation before the fountain, where he first met Chloe's sight. "Cleopatra" was exhibited in 1881—the draped figure of the dying queen has fallen back on her throne and the asp is at her breast. "The Danaid" followed in 1882, a lithe but weary maid, graceful and pathetic, advancing painfully in an attitude of listless despair. In all these works we feel the poet, the cultivated mind, the skilful and the delicate hand. The sketch for the statue of Robert Burns, though not the kind of work which calls out the real strength of the sculptor, has character notwithstanding; and the "Head of an Old Woman," which was contributed to the Royal Academy of 1890, is a fine study not only in character but in psychology.

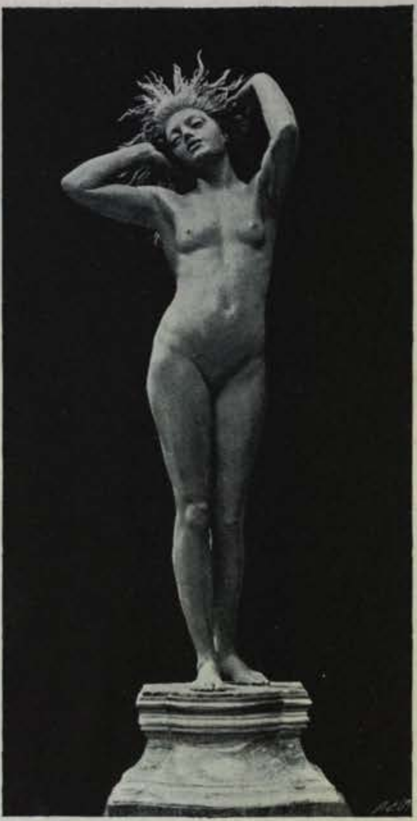
Admire Mr. Lawson's work as we may, we cannot help feeling that it lacks just something—shall I say, the spirit of the moment?—which, being there, would make it very fine indeed. There seems to be required in it just a little more animation, a trifle more vibration in the clay or marble; but it is work to be reckoned with — serious work by a highly gifted man. Many of Mr. Lawson's statues—such as his admirable "Callicles," now the property of Lady Pearce—are extremely charming and infused with style, only needing to have a little more freshness and spontaneity (more expressively termed "youth") which the French sculptors have taught us to look for and demand. As it is, we seem to feel that over a good deal of his work there is a little sameness—not monotony, be it understood, for in work so excellent the word would not be fair; but not sufficient variety or play of light and shade, to raise it to the very considerable height it deserves to reach. It has much admirable modelling; it has much distinction; and being entirely free from trick and from the introduction of trifles, so dear to not a few of our modellers, it is wholly sculpturesque, strong, manly, and artistic. It seems to proclaim that had Mr. Lawson in his earlier years enjoyed more contact with Mr. Alfred Gilbert and Mr. Onslow Ford he would have assumed a still more commanding place among British sculptors than that which at present he worthily occupies.

Mr. G. SIMONDS.
1866.

THE training of Mr. George Simonds is wholly foreign. In 1858, when he was no more than fourteen years of age, he entered the schools of the Royal Academy of Arts at Dresden, and two years later was transferred to the studio of Professor Johannes Schilling, with whom he worked as pupil-assistant for about four years. Thence he went to Brussels, where his German *provenance* told fatally against him for a time, until he found employment with Professor Louis Jéhotte for a year in working at the model of the equestrian



HEAD OF AN OLD WOMAN.
BY G. A. LAWSON.



GODDESS GERD: THE
NORTHERN AURORA.
BY G. SIMONDS.

monument to Charlemagne now in Liège. The chief value of this engagement was the fact that the whole casting of the work was carried out in the Professor's studio—there being actually at that time no statue foundry in all Belgium where the art of the bronze caster was practised. Mr. Simonds then emigrated to Rome, where he remained for about twelve years, during the last two of which he set up a studio in London.

This Roman period saw Mr. Simonds very busy. Here he executed the statue of "Divine Wisdom," of which several replicas were commissioned, some of them for England and others for the United States—for sculptors, unlike painters, have the legal right, without copyright restrictions, to reproduce their works as often as they choose. He followed this with "The Falconer," the best known and on the whole the most popular of his works. The original is in the Central Park in New York, and a replica of it was ordered by the Società de Belle Arte of Trieste. To this period also belong the group of "Cupid and Campaspe"

—"Cupid and Campaspe played,
At cards for kisses: Cupid paid."—

and the statues of "Persephone" and "Eros Victor." In 1877 the sculptor settled in London, and two years later he finished the marble group of "Dionysos," which passed into the possession of Mr. Charles Mitchell, of Jesmond Towers. Since then appeared "Perseus Liberator," "Fortune," "The Swan Girl," and "Goddess Gerd: the Northern Aurora," which, first shown in the New Gallery, is here chosen for illustration as an admirable example of Mr. Simonds' most graceful and poetic work. Such are the principal of the sculptor's ideal statues. In addition should be mentioned, if not individually enumerated, the smaller works of the same character which Mr. Simonds has cast by the "waste wax" process (*cire perdue*)—a method to which he was directed by the admirable practice of the Cavaliere Papi, of Florence, almost before it was generally adopted here, as a revival, from France.

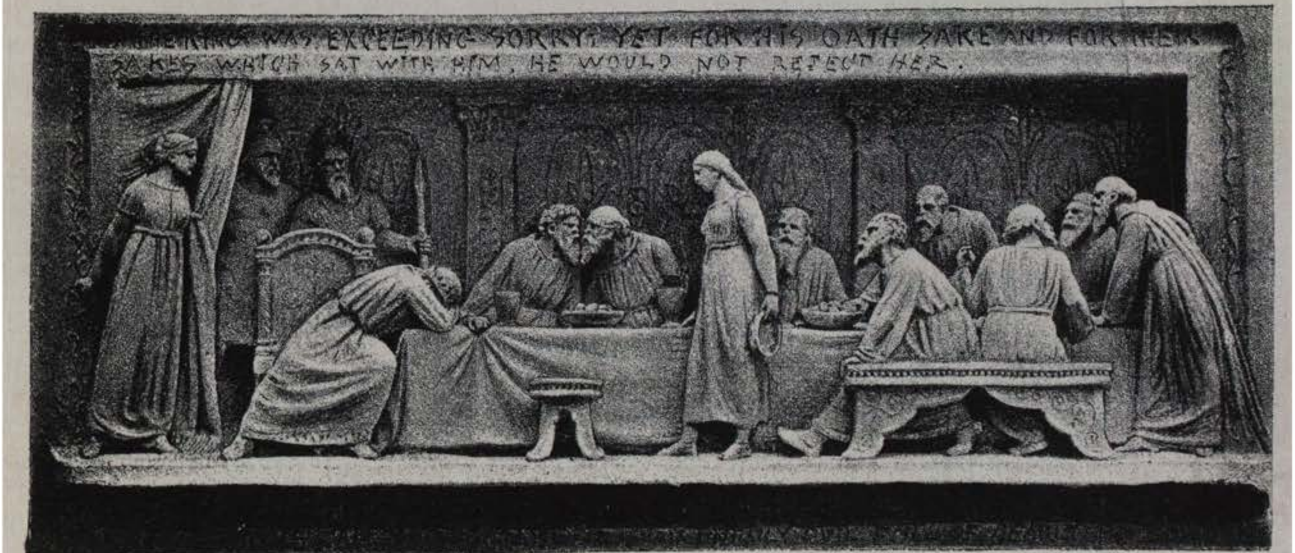
Among Mr. Simonds' chief monumental works are the statues of Sir William Muir, in the University of Allahabad; the poet-philosopher, Rajah Kali Krishna, in Calcutta; and Her Majesty Queen Victoria, at Reading; as well as the Tollemache memorial at Grantham; the Lion Monument to the officers and men of the 66th (Berks) Regiment, who fell at Maiwand; and the memorial to Sir Joseph Bazalgette, for the Thames Embankment.

It is not surprising, from what has been said of his training, that there is a certain foreign aspect about a good deal of Mr. Simonds' work. The intellectual quality is there, for the sculptor is a man of imagination and of well-ordered mind; but it appears as if this very quality had the effect—to English eyes at least—of somewhat attenuating his design and treatment, imparting to it an appearance (it may be only an appearance, after all) of a lack of spontaneity and richness. This would assuredly be contested by Mr. Simonds, whose work is deliberately designed for what it is, as may be seen in the invariable refinement of his main lines and the purity of his conceptions.

Mr. TINWORTH.
1866.

MR. GEORGE TINWORTH, though in his practice not a sculptor properly so called, can hardly be omitted from some sort of companionship in view of the peculiar position he has taken in the estimation, not to say the affections, of a section of the public. Yet he had a sculptor's training when attending the Lambeth school in 1861, as well as at the Royal Academy schools in 1864, where he took medals both for "the Antique" and "the Life." The late Sir Henry Doulton took great interest in the talented lad, who, but for him, might have continued at his father's craft of wheelwright. Mr. Tinworth entered the Doulton Pottery Works in 1866 and received a very kindly encouragement, requiting it by the individuality of his work and by his success in the path he had struck out. In due course he gained awards for terra-cotta and stoneware at Vienna, in America, and in Paris. Apart from the legitimate designs for pottery and the like, dramatic high-relief panels with numerous figures on a small scale have absorbed the energies of Mr. Tinworth. The popularity of these is out of all proportion to their sculptural merits; yet it cannot be denied that in the spirit that inspires them, and in the deep religious sentiment with which they overflow, there is ample justification for the public favour. Not for their art's sake, but for the vivid drama and intense passion with which the subjects are presented, they go straight to the heart of the devout or the unsophisticated spectator. They are often rugged in their force; naïf, almost primitive, in their conception and handling; and so sincere that we are restrained from an occasional smile at the archaism and the treatment by the perfect sincerity of the modeller. Here, indeed, is the art for which Tolstoy sighs, so simple and clear that none can fail of easy comprehension, so rude in execution that none can reproach the artist either with vanity, with a desire for technical display, or with that deterioration which comes from over refinement. The works are symbols rather than sculptures seriously to be reckoned amongst the art of the day; but they are the work of a man whose worth, elevated mind, and profound sentiment they proclaim; and it is to these qualities, as well as to a dramatic, if apparently untutored, sense that we must attribute the respect he commands in the religious world, and support the homage that he has found there. Puritanical, didactic, yet with something of the comedian about him, Mr. Tinworth has been cruelly called "The Spurgeon of Sculpture"—cruel alike to preacher and modeller, yet not without a substratum of truth.

Among Mr. Tinworth's reliefs are the series of twenty-eight panels in the Guards' Chapel and the important works of the same character in York Minster, Wells Cathedral, and elsewhere. Besides church work there are the Manchester Park group, the four panels in St. Thomas's Hospital, and the Fawcett Memorial in Vauxhall Park. In Mr.


THE KING WAS EXCEEDING SORRY: YET FOR HIS OATH SAKE AND FOR THEIR
SAKES WHICH SAT WITH HIM, HE WOULD NOT REJECT HER.

THE DISTRESS OF HEROD.
BY GEORGE TINWORTH

Tinworth's own judgment his best achievement is the "Preparing for the Crucifixion." The relief here illustrated is a typical one, displaying its author's merit in the rendering of vivacious and pictorial drama, and his primitiveness of conception. With all its multiplicity of figurines and its display of peasant art, it recalls the sculptures of the early German masters of wood-carving or the fervent work of the archaic Italians.

Mr. A. BRUCE-JOY, R.H.A.
1866.

MR. ALBERT BRUCE-JOY, a pupil of South Kensington, of the Royal Academy schools, and of John Foley, has displayed great perseverance through his career. The list of his works is so long that—the expression is used in no uncomplimentary sense—it is surprising that they are so good. Among his many statues, some of them colossal, are to be included the "Gladstone," erected in front of Bow Church, London; "Lord Frederick Cavendish," at Barrow-in-Furness; "John Bright," at Manchester, here reproduced, and another at Birmingham; and the "Harvey Tercentenary Memorial" at Folkestone, one of the sculptor's most felicitous compositions. Of his numerous busts the best known are the bronze of "Mr. Fergusson, of Dundee," excellent in character; "Lord Farnborough" (Mr. Erskine May), in marble in the House of Commons; "Miss Mary Anderson;" and "Lord Salisbury," at the Mansion House, London. The memorials include the "Codrington" and the "Montgomery" in St. Paul's, the "Lord Cairns" at Lincoln's Inn, and the "Archbishop Benson" in Rugby School Chapel. In America Mr. Bruce-Joy modelled the Ayer Colossal Lion for Lowell, Boston, and left other works behind him.

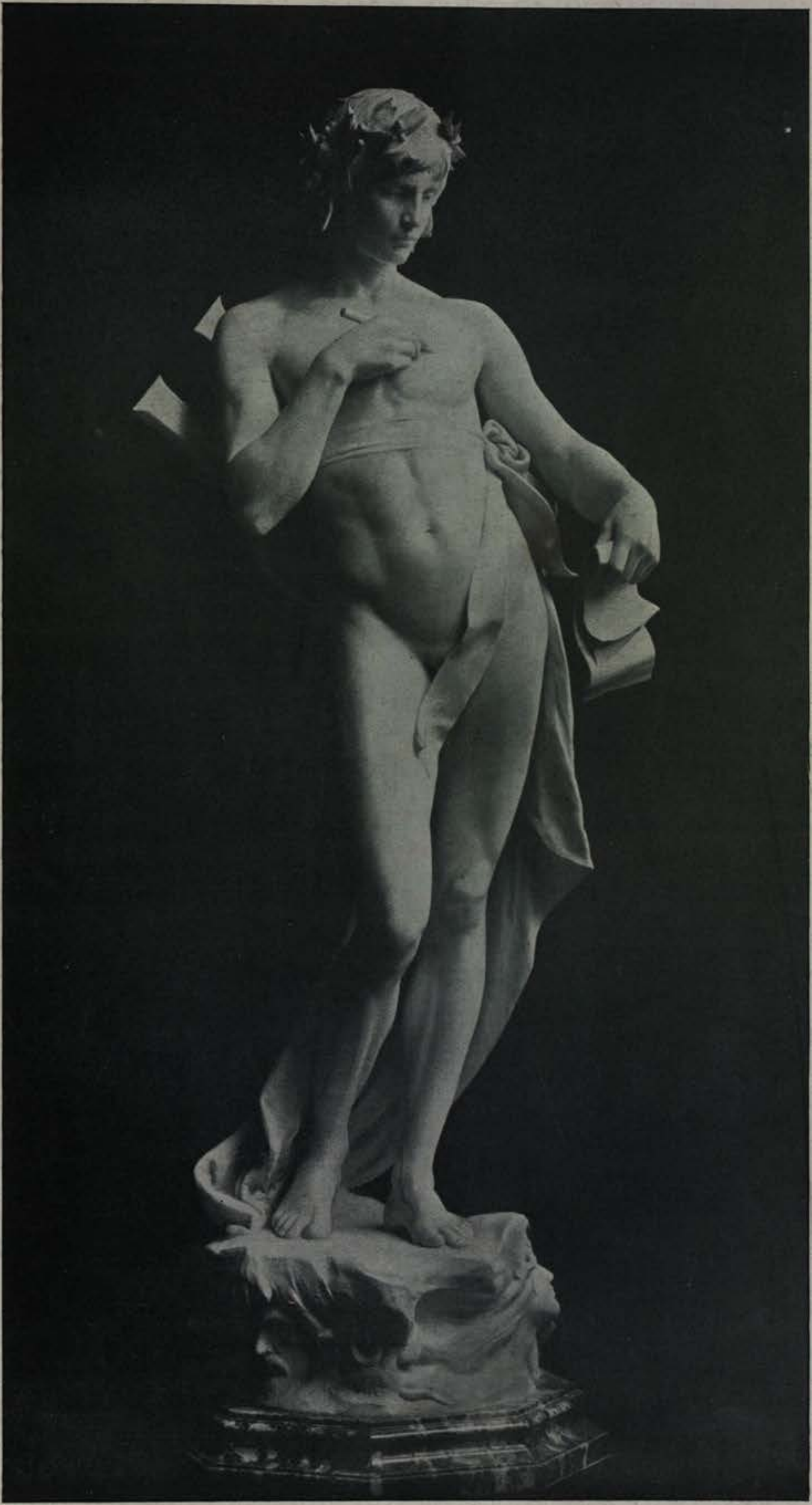
In spite of these many important commissions Mr. Bruce-Joy has found time to execute quite a number of ideal works, of which "The First Flight"—a figure of a little girl setting a young bird free—must be accorded the palm for its pretty sentiment, its charming design, and delicate and careful modelling. Then there is the "Woman and Child" ("Röschen von Taubenhayn"), "The Forsaken," together with the Biblical "Moses and the Brazen Serpent," and the classic "Thetis and Achilles."

It may be said that there is such a "setness" and a solidity about Mr. Bruce-Joy's statues that they never suggest the possibility of their stepping down from their plinths. They are invariably very like the persons they represent—a quality of which committees and subscribers throughout the country have frequently shown their warm appreciation. Some artists, brilliant in ideal work, sometimes find difficulty in securing a true resemblance, even the most usual—a defect never found in the portraiture of Mr. Bruce-Joy. The feature of his work lies in his securing the everyday look of the sitter so that all may recognise him instantly; and his rejection of the occasional look which many artists would seize upon as the most characteristic has won him no little popularity. It thus comes about that not a few of Mr. Bruce-Joy's largest statues are highly successful without being absolutely "great" in the fuller acceptation of the word.

JOHN BRIGHT.
BY A. BRUCE-JOY R.H.A.

Mr. THOMAS BROCK, R.A.
1868.

IN the year 1866 Mr. Brock came to London and was received into Foley's studio as a pupil, coming thus under the direct influence of the British sculptor who at that time had most brilliantly rebelled against the chilly formalism that then prevailed. In the following year he



THE GENIUS OF POETRY.

BY THOMAS BROCK, R.A.

E

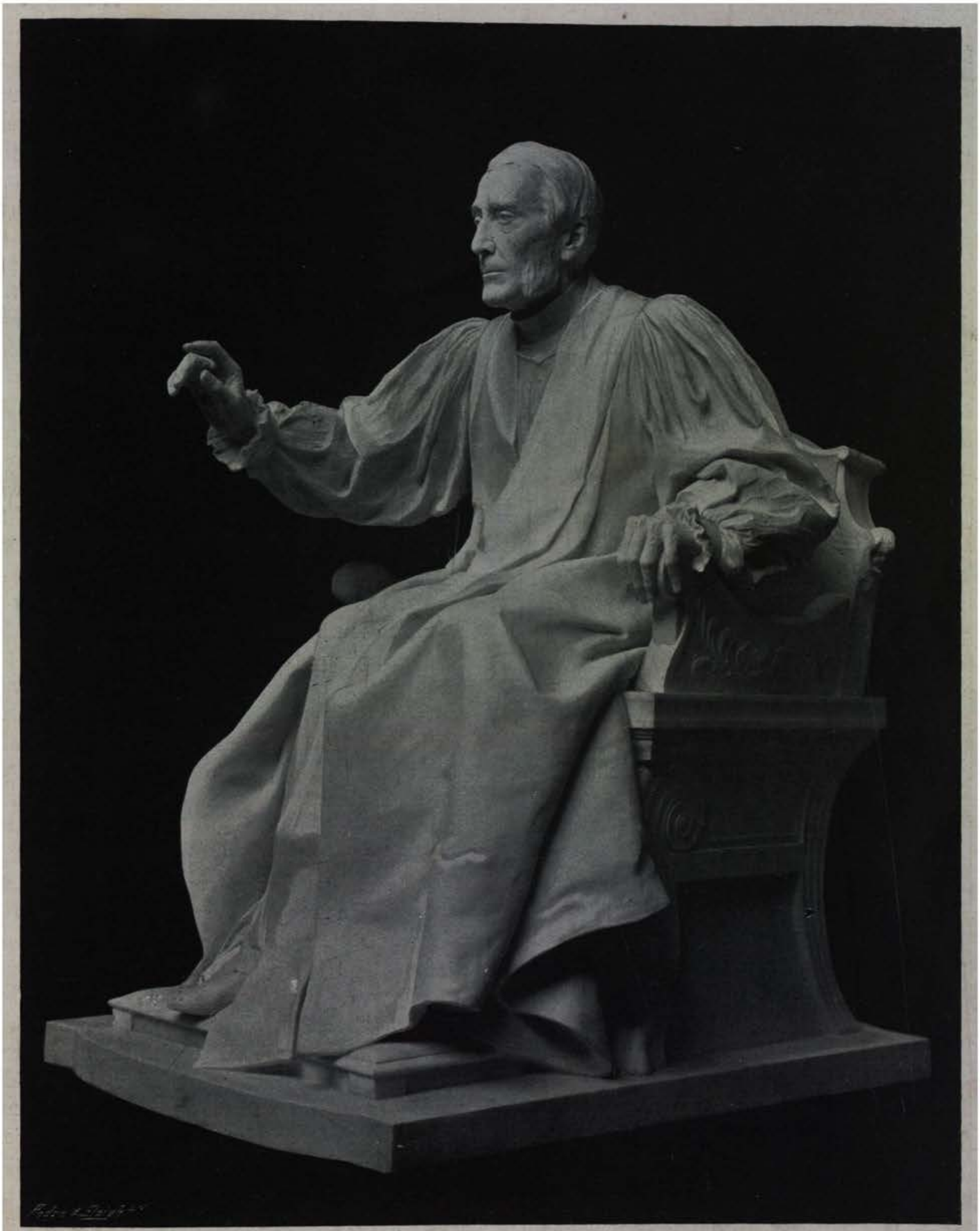
entered the Royal Academy schools, and in 1869 he gained the gold medal. Foley died in 1874, and Mr. Brock, his most able assistant, seems to have been regarded as his natural successor, for he was commissioned to complete the works which the master had left undone at the time of his death. These were the O'Connell monument in Dublin; the equestrian statue of Lord Gough in Dublin; and the Lord Canning statue in Calcutta: this task occupied him for four years.

The amount of Mr. Brock's work is prodigious. From the beginning when he had his first busts to model—those of "Mr. Binns, F.S.A.," and "Mr. Ernest Hart," in 1868 and 1869—he was regarded as a "safe" man, full of talent and ability. That reputation has gone on growing ever since. Even when his style was formed and his career already honoured for what he had achieved, he could modify it according to the newer ideas of the day, and his courage, perception, and his power of self-control, commanded increasing respect. Had he continued as he began he would have been a second Foley; developing as he did, he has left his master far behind.

It is needless to enumerate the busts which have proceeded from Mr. Brock's hands, but the chief of them must be named. "J. H. Foley, R.A.," appeared in the Royal Academy in 1873; in 1881 "The Marchioness of Westminster" (marble), and in the same year a bronze bust of "Sir Frederick Leighton, P.R.A." "Longfellow," the marble bust for Westminster Abbey, was exhibited in 1884; "Sir Erasmus Wilson" in 1885 and 1886 (in bronze, for the front of the Infirmary, Margate); in 1888 "Sir Isaac Pitman" (marble); "Professor Marshall, F.R.S.," the anatomist, in 1892; in 1893 the celebrated bronze bust of Lord Leighton, the sculptor's diploma work, presented to the Royal Academy; "Lord Bowen" (marble), 1896; "Sir Richard Quain" (marble), in 1897; "Sir Henry Tate," a speaking likeness in bronze, now presiding in the building which that benefactor presented to the nation—the National Gallery of British Art, at Millbank; and in 1901, a marble bust of "Her Majesty Queen Victoria" — one of the noblest, most dignified, and most exquisite works of its class executed in England, full of delicate tenderness, of character lovingly rendered, with a feeling for form rightly realised: a most finished and beautiful rendering of the Queen at her best, sweet, elegant, and solemn.

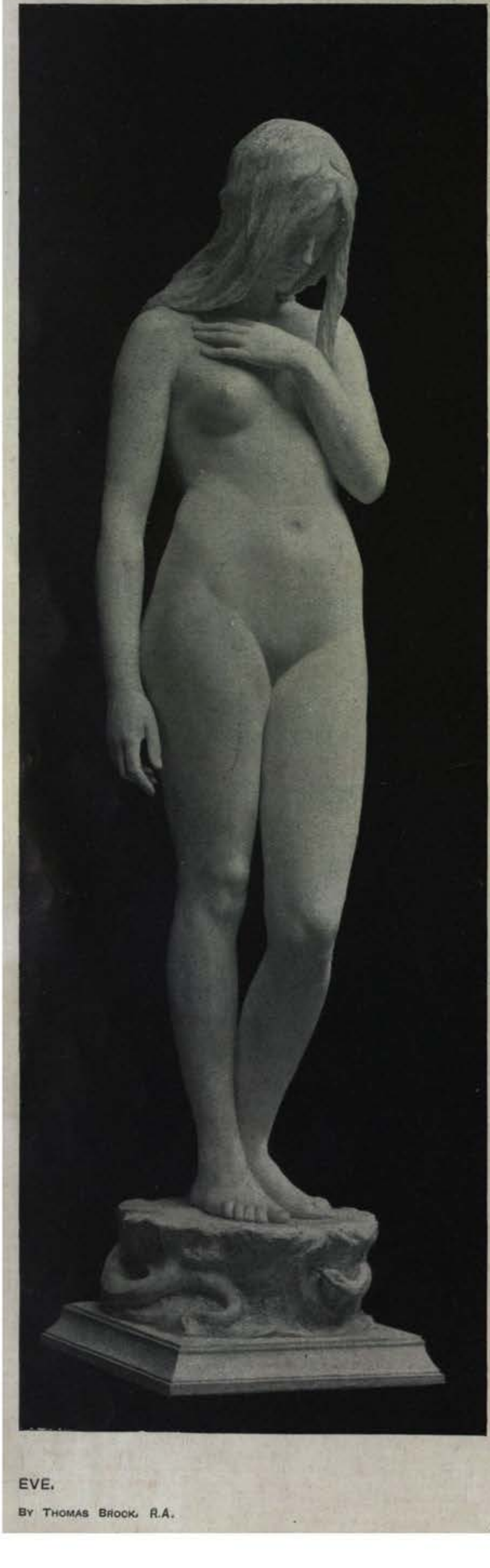
The notable statues are even more numerous than the busts here recorded. Of these the following are among the most noteworthy — though it is not easy to select where all are so good. "Robert Raikes," for the Thames Embankment (bronze), 1880; "Sir Richard Temple," for the Bombay Town Hall, 1884; "Sir Bartle Frere," for the Thames Embankment, 1888; "Lord Angus," the first Colonel of the Cameronians, erected in commemoration of the raising of the Regiment, a work of elevation and gravity, 1890; "The Rev. Edward Thring," the seated marble statue for Uppingham School Chapel, 1892; the finely expressive "Sir Richard Owen," for the National History Museum in South Kensington; the seated marble of the "Rt. Rev. Henry Philpott, D.D., Bishop of Worcester," now in that Cathedral, 1896; the infinitely pathetic "Effigy of a Lady," 1897; "Sir W. T. Lewis, Bart.," a bronze statue for Merthyr Tydvil; and the "Effigy of the late Archbishop of Canterbury," in marble, for Canterbury Cathedral. The colossal equestrian statue of "The Black Prince" in armour, for the City Square of Leeds, is a worthy achievement, marking the artist's year 1901. To these must be added the fine statues of "H.M. Queen Victoria," at Hove and Birmingham, and the noble masterpiece which forms the "Monument to Lord Leighton," for St. Paul's Cathedral. It is not easy to over praise this fine work. In proportion, in harmony of line, and in silhouette; in conception, in detail, in decoration, in spirit, it is not very far from perfect. The effigy shows Leighton asleep, alive to all who knew him. The sarcophagus, fine in shape and in decoration, which supports him, with figures personifying his arts, Painting and Sculpture, at head and foot—surely this is a monument in which the great President would have himself rejoiced: for all is beauty, repose, and peace.

In 1901 Mr. Brock received the commission to prepare the sculptural *motif* of the National Memorial to Queen Victoria. The model proves that the work, if carried out as the artist has conceived it, will be the masterpiece of his life. Designed as it is on a grandiose scale, it is harmonious, dignified, and impressive. An open space, or platform, eight feet high and 200



RT. REV. HENRY PHILPOTT, D.D.
BISHOP OF WORCESTER

BY THOMAS BROCK, R.A.

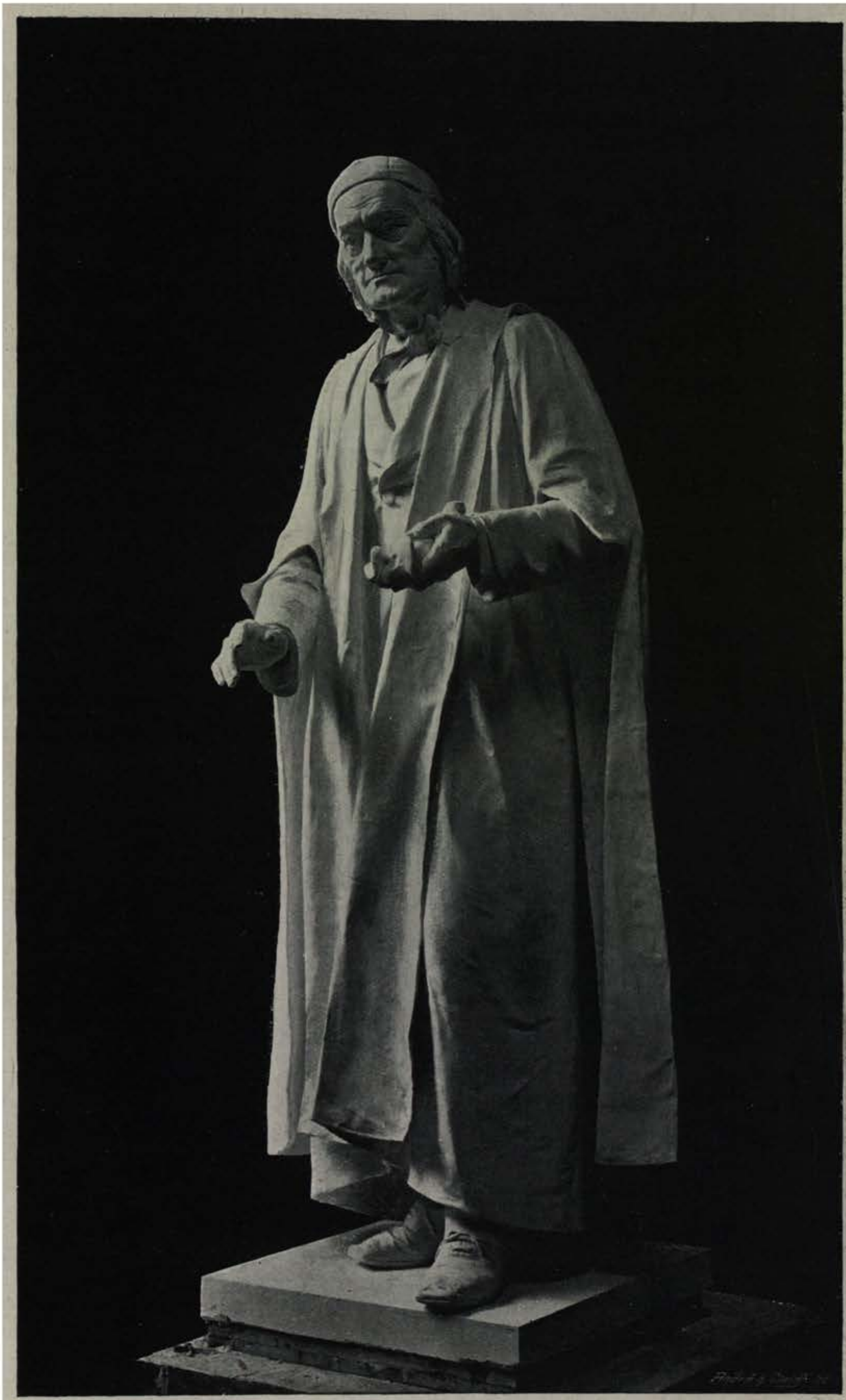


EVE.

BY THOMAS BROCK, R.A.

feet across, is flanked by bronze walls or parapets six feet in height, guarded by winged lions, overlooking outer basins of running water, while in the middle of one wall is a sculptural group representing the Navy and the Army, and of the other, Art and Science. Central between these is a great pedestal approached by steps. From this the pyramidal column of the Memorial rises to a total height of 70 feet. Facing the spectator is the seated figure of the Queen, stately and dignified. On the two sides are her two pre-eminent qualities: Justice and Truth. Behind, facing Buckingham Palace, is the figure of Maternal Love. Above, dominating all, on a globe, is the great Nikè, or Winged Victory, at whose feet are Virtue and Courage. The architectural design by Mr. Aston Webb will greatly heighten the general effect and help to produce a monument of Imperial significance and Imperial importance.

Mr. Brock's purely ideal work has not been seen in so much profusion; yet it is considerable. "Salamacis" was the first, and appeared in 1869. In 1870 the artist produced the school subject "Hercules Strangling Antæus" (for which, like Mr. Horace Montford, he gained the gold medal), and in 1874 "Hereward the Wake." In the following year appeared the marble figures "Œnone" and "Paris," and in 1877 and 1878 the bronze bas-reliefs of "Commerce," "Charity," and "Education" for the Rathbone Memorial in Sefton Park, Liverpool. In the former year the bronze statuette, "The Snake Charmer," was exhibited. Then, in 1380 and 1881, "The Moment of Peril" was shown at the Royal Academy—a large equestrian group of an Indian astride his horse, which has been flung down by the coils of a threatening cobra, and raising his weapon in defence. From that moment (so it seems to the present writer) came the noteworthy change of style to which allusion has been made, and when, some years later, the next ideal work was shown there was seen to be a great advance without any loss of individuality. This work was the graceful male nude "The Genius of Poetry" (1889, in marble, 1891), and "Song," a female nude, in 1891. These were conceived in a spirit of what might be called poetic or romantic realism; but a far higher point yet attained was reached in the "Eve," which, carved in marble, now stands in the Tate Gallery

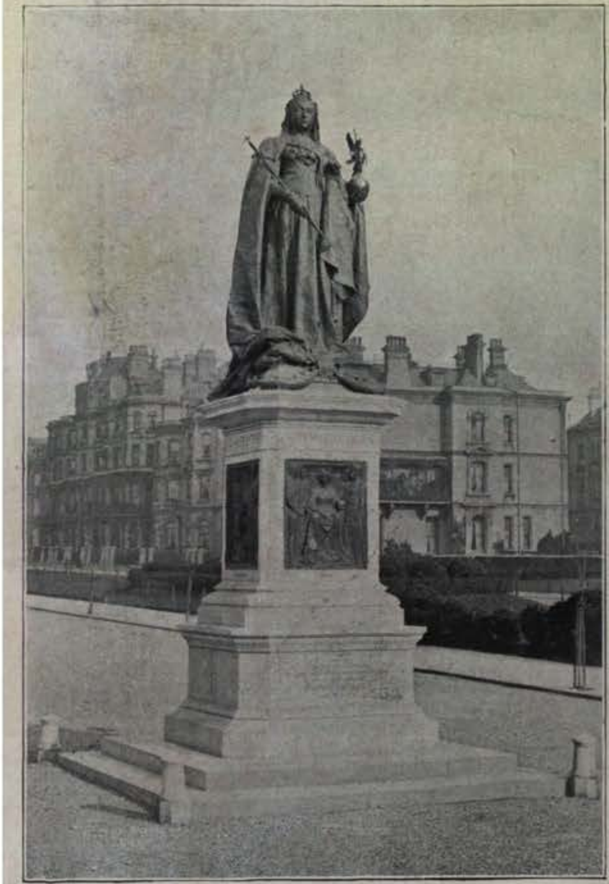


SIR RICHARD OWEN.

BY THOMAS BROCK, R.A.

at Millbank. Nothing could well be more touching than this fair, shamed woman—not endowed with that perfection of beauty which is the conventional rendering of the First Mother; nor yet the gross peasant which art-Anarchists have sought to present her; but just one of ourselves in figure and nature, more exquisite in feeling than in person, yet that person beautiful with the beauty we see around us, with the consciousness of her wrong-doing in her heart, and head bowed with the weight of remorse at the sentence she has drawn upon her offspring.

Mr. Brock, who probably founded himself to a considerable degree upon the classics, and whose early work was greatly influenced by his master, Foley (a sculptor declared, at the time of his epoch-making "General Outram," to be "the best man possible in England"), has profited perhaps more than any other of his school by his close association with the younger men. For this reason, much that he does to-day has qualities which are the boast, or at least the aim, of the present school. His work, indeed, has much of the young man in it, with the knowledge and dexterity of the old. The sculptor doubtless recognised that although Foley was a fine artist in his way, the school at that time was not what it became, nor was the training quite in the direction to which Mr. Brock has turned of his own accord. He therefore presents, as I have said, the phenomenal spectacle of a strong artist, highly accomplished and finely inspired, who has made his reputation in one line, deflecting in the full tide of a successful career into another path which he had the keenness of insight and the fine modesty to recognise as a better and a truer one. I do not mean to say that he wholly or radically changed his methods or his views; but that by the light which had been borne in upon him he allowed his outlook and his practice to become modified in accordance with the wholesome and revivifying influence.

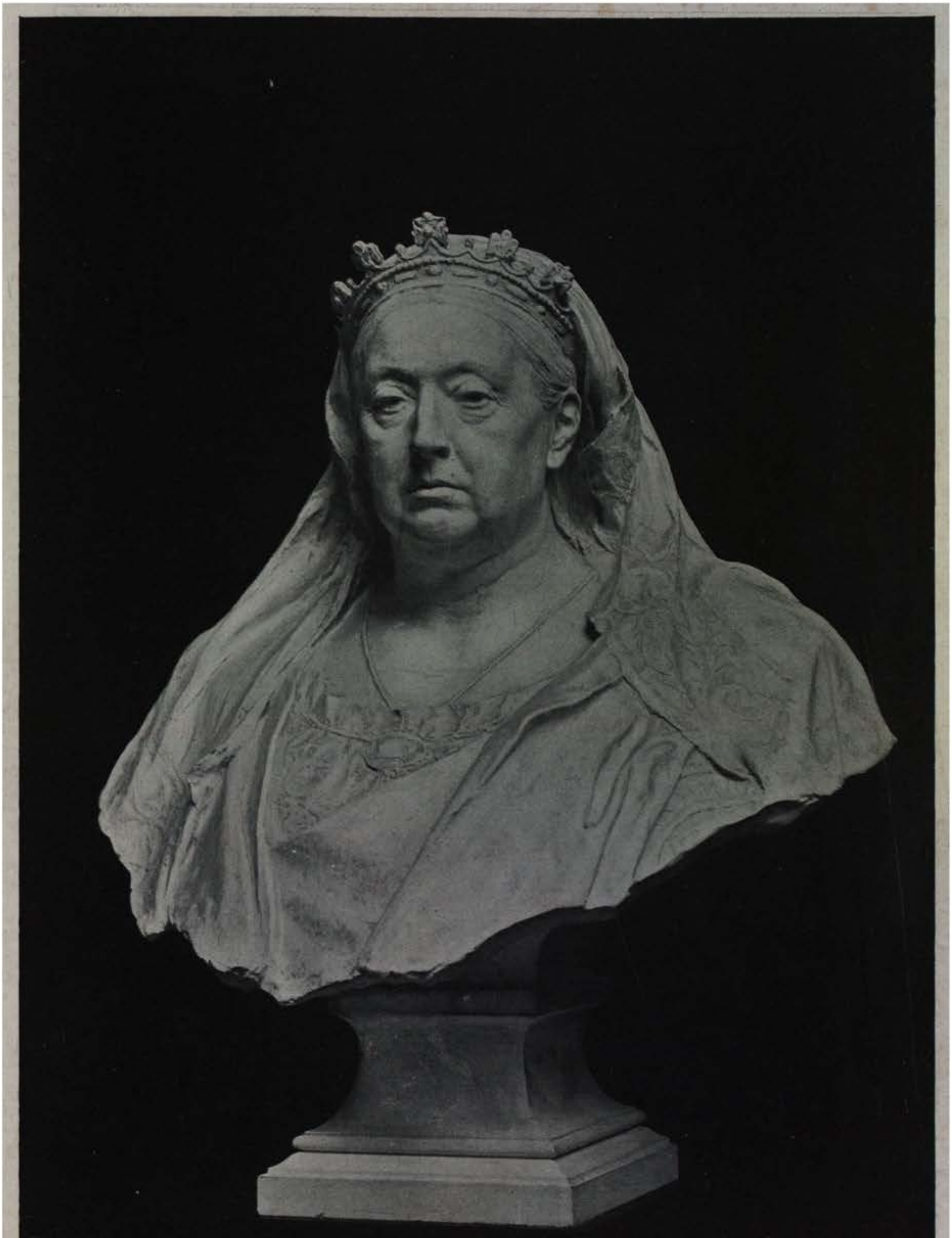


STATUE OF QUEEN VICTORIA AT HOVE.

BY THOMAS BROCK, R.A.

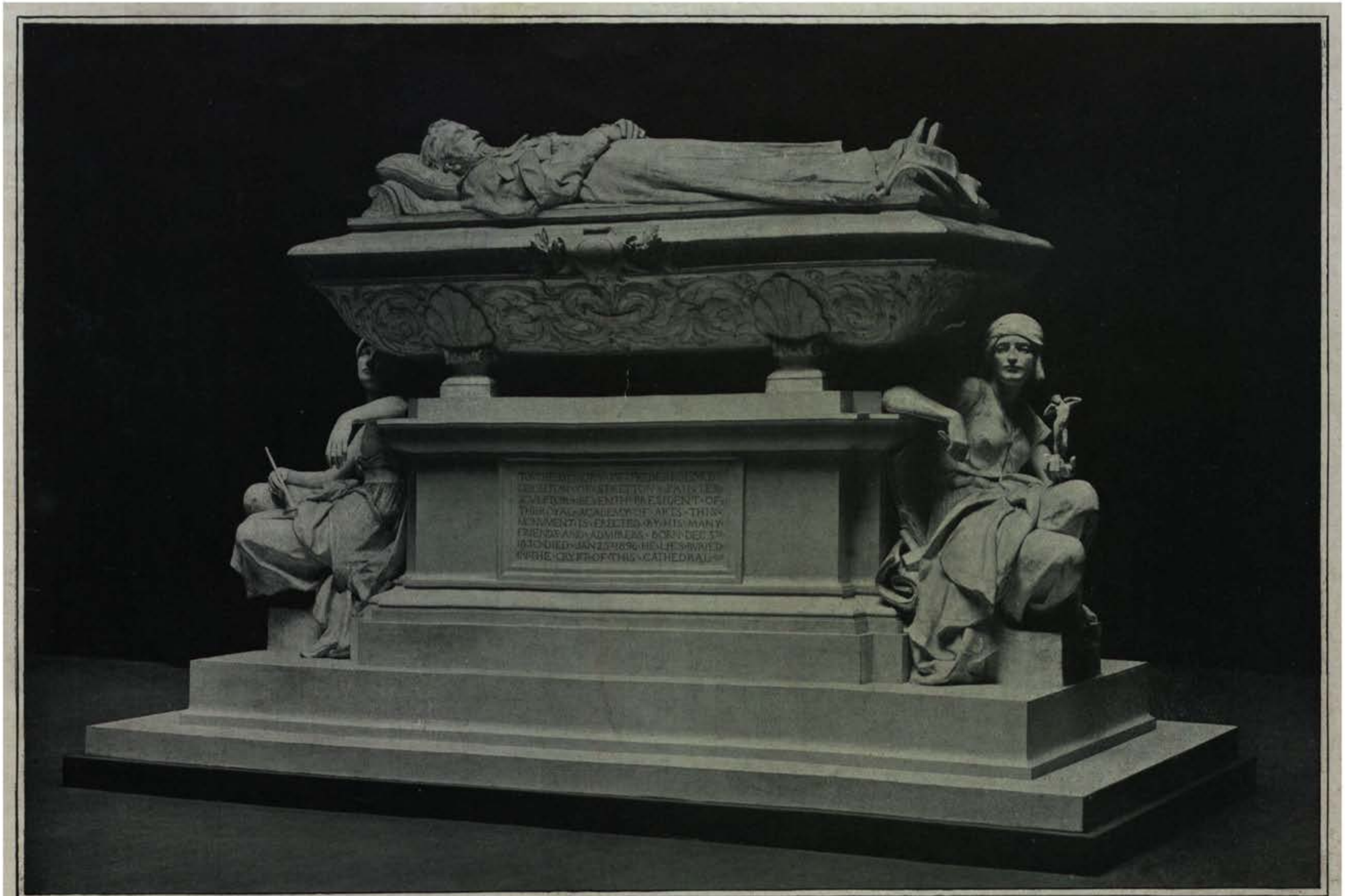
Mr. Brock is a sculptor in the most complete sense of the term, for his work is always sculpturesque, possessing as it does a big, broad marble or tone character. Whatever he undertakes reaches to a high standard. It always takes its place agreeably with its surroundings; it is always well thought-out. Even when he is not very original or inventive — to be which, opportunity is not always given—Mr. Brock bases himself upon something of the best. His lines are good, and are distinguished by a grand style; his work is dignified and broad in treatment, architectural and monumental in character, and refined as a whole: even though at intervals it may be a little heavy, never by any chance does it become common. His proportions are always graceful and right, and—to come to particulars—his architectural pedestals and his mouldings are admirably managed and appropriate.

In his portrait work it might be said that there is more of the sitter than of the artist, for in this class, whether statues or busts, he does not allow his fancy to dominate him as in his ideal figures. His work is thorough and workmanlike, full of feeling and felicitous invention. Nevertheless, it can hardly be said that Mr. Brock is often very creative in



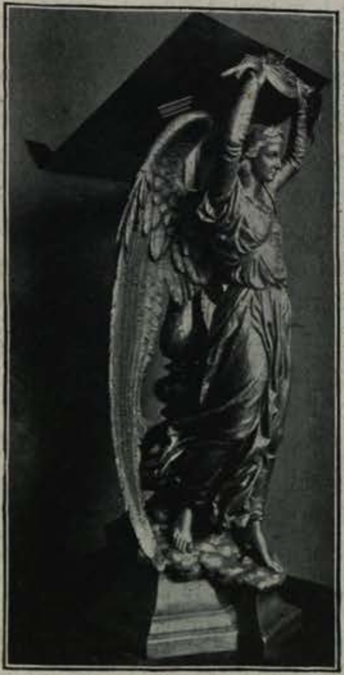
QUEEN VICTORIA.

By Thomas Brock, R.A.



THE LORD LEIGHTON
MEMORIAL.

BY THOMAS BROCK R.A.



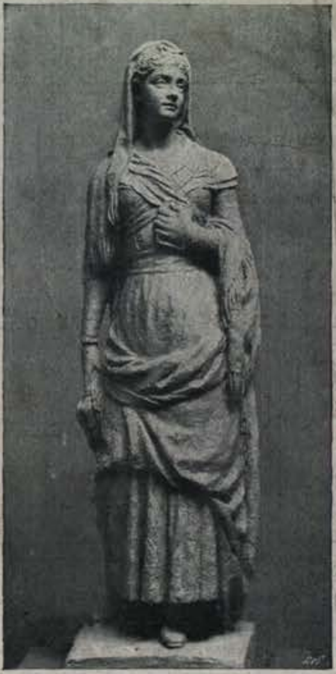
BRONZE LECTERN
(ST. CUTHBERT'S CHURCH, EDINBURGH).
BY D. W. STEVENSON, R.S.A.

the poetic sense; perhaps it is for this reason that he is never obviously at fault, because his work never chances the risk of serious failure. Yet he can touch true poetry, and I have known more than one occasion when his cold marble has drawn tears to the eyes of the spectator.

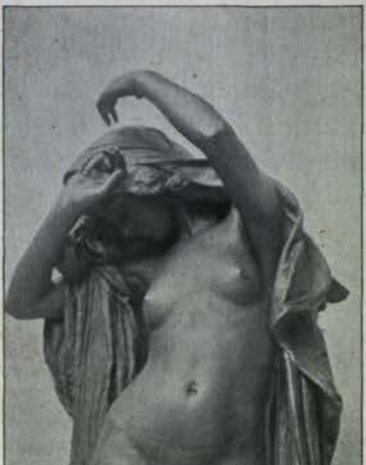
Mr. D. W. STEVENSON, R.S.A. 1868.

MR. DAVID WATSON STEVENSON, the elder of the two brother sculptors, belongs to the strictly academic school—as might be expected of the pupil of William Brodie and the Royal Scottish Academy. In 1868–9 he was entrusted with the statues of "Labour" and "Learning," to be executed in bronze for the Scottish National Memorial to the Prince Consort, and later on he modelled the Platt Memorial at Oldham, "Highland Mary" for Dunoon, as well as public works for Scottish cities and for Baltimore. His sketch of "India Visits Britain" in the Blackfriars Bridge competition gained the third prize, but it was carried no further; it merely aroused platonic interest like the other works that were the result of the luckless and inconsequent effort of the City of London to prove itself possessed of artistic taste and a desire to indulge it. The design was an elaborate one, consisting of a triumphal car, in which a princess is seated, drawn by a lion and lioness, and surrounded by figures. Mr. Stevenson's best known portrait statues are the "Burns" (bare-headed, with shawl on shoulder) which is erected at Leith, and the "Robert Louis Stevenson," shown at the Glasgow Exhibition of 1901. A marble bust from this work is in the National Portrait Gallery of Edinburgh.

Mr. Stevenson's ideal work includes a number of compositions, but none perhaps so decoratively effective as the bronze lectern in St. Cuthbert's Church, Edinburgh. They are all subjects treated in an academic spirit—"Echo," "Lady Godiva," "Eve," "Galatea," the last named a work of some classic beauty, in the possession of Mr. C. J. H. Bolckow, of Manton Hall, Middlesbrough. There is also "The Pompeian Mother Shielding her Child from the Shower of Ashes, A.D. 79," the most ambitious of the artist's ideal works—a pleasing composition from which the dramatic element of pathos is not absent, in spite of the coldness of the school in which it is conceived. In general idea it reminds the spectator of the "Niobe



HIGHLAND MARY.
BY D. W. STEVENSON, R.S.A.



PSYCHE AND THE CASKET OF VENUS.

BY HORACE MONTFORD.

and her Daughter," by "a scholar of Scopas," in the Uffizi Gallery.

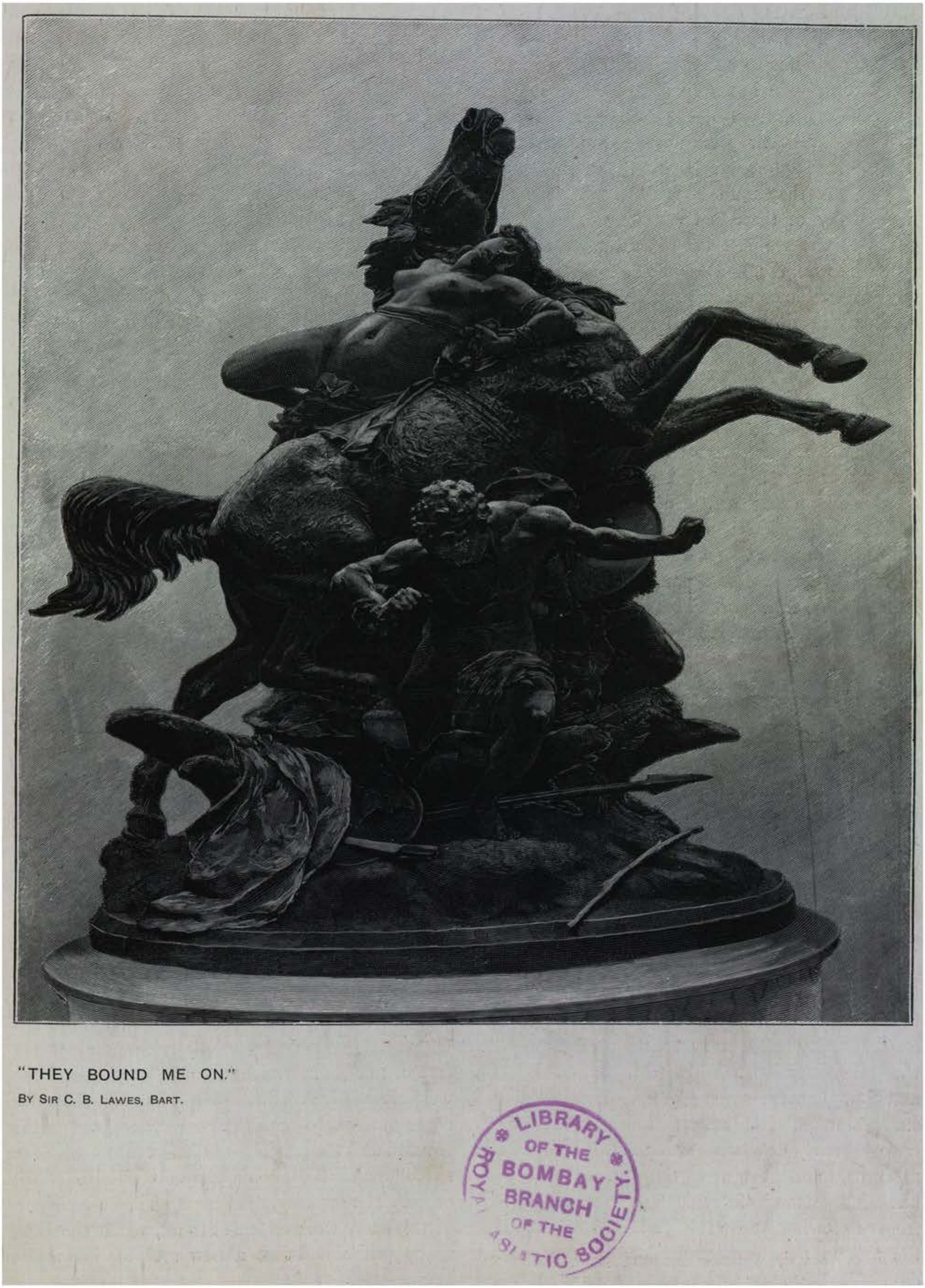
Mr. H. MONTFORD. 1870.

MR. HORACE MONTFORD approached sculpture through the crafts. He was first employed as carver and designer to a cabinet-maker, and then was occupied under John Banks, the architectural sculptor of Manchester, in the restorations to the cathedral of that city. Then followed the usual sculptor's training and the journey to London, where no little success awaited the young artist in the competitions of the Science and Art Department, and afterwards at the Royal Academy schools. Here, in 1869, he took the gold medal for a group of "Hercules Strangling Antæus," Mr. Brock, as we have seen, being the other recipient—the only instance in which the Academy has ever given two such medals in one competition. Mr. Montford then joined the staff of "assistants" of Matthew Noble, working at portrait busts, sketch designs, and reliefs. Of the latter, those on the statue of Lord Derby in Parliament Square, Westminster, are by him. After Noble's death Mr. Montford transferred his services to C. B. Birch, A.R.A., whom he helped to model several well-known statues, including the notorious "City Griffin" at Temple Bar—a weird but merry creature, the rough design for which had been supplied by Sir Horace Jones, the City Architect.

Among Mr. Montford's most important works —those which he modelled on his own account —are "Iphigenia" (statue), "The Birth of Venus" (relief), "Venus Triumphant," "Psyche and the Casket of Venus;" and "A Song to Demeter" (a figure in the spirit of Mr. Onslow Ford's "Dancing"). In 1881 Mr. Montford was appointed the first curator of the new Sculpture School at the Royal Academy, an office which he still holds—during which period he has not been without influence on the students under his care. He is the father of Mr. Paul Montford, to whom reference is made further on. As a sculptor he has no little ability and taste, in spite of the period he passed in Noble's studio; his work is usually broad and sculpturesque, and characterised by firmness and grace.

Sir C. B. LAWES, Bt. 1870.

THE name of Lawes, which will be gratefully remembered in the art world and the legal world of England as that of the hero in the celebrated case of "Belt *v.* Lawes"—in which he championed purity of association and work as against the employment of illicit, technically "ghostly," assistance—is difficult to place as an artist of the day. The obstruction lies not in the work itself, which is not more difficult to criticise than that of another, but in the fact that the sculptor has forsworn the earlier efforts by which he is known, choosing to regard them, so to say, as his artistic wild oats. Having, as he himself expressed it, seen the error of his



"THEY BOUND ME ON."

BY SIR C. B. LAWES, BART.

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

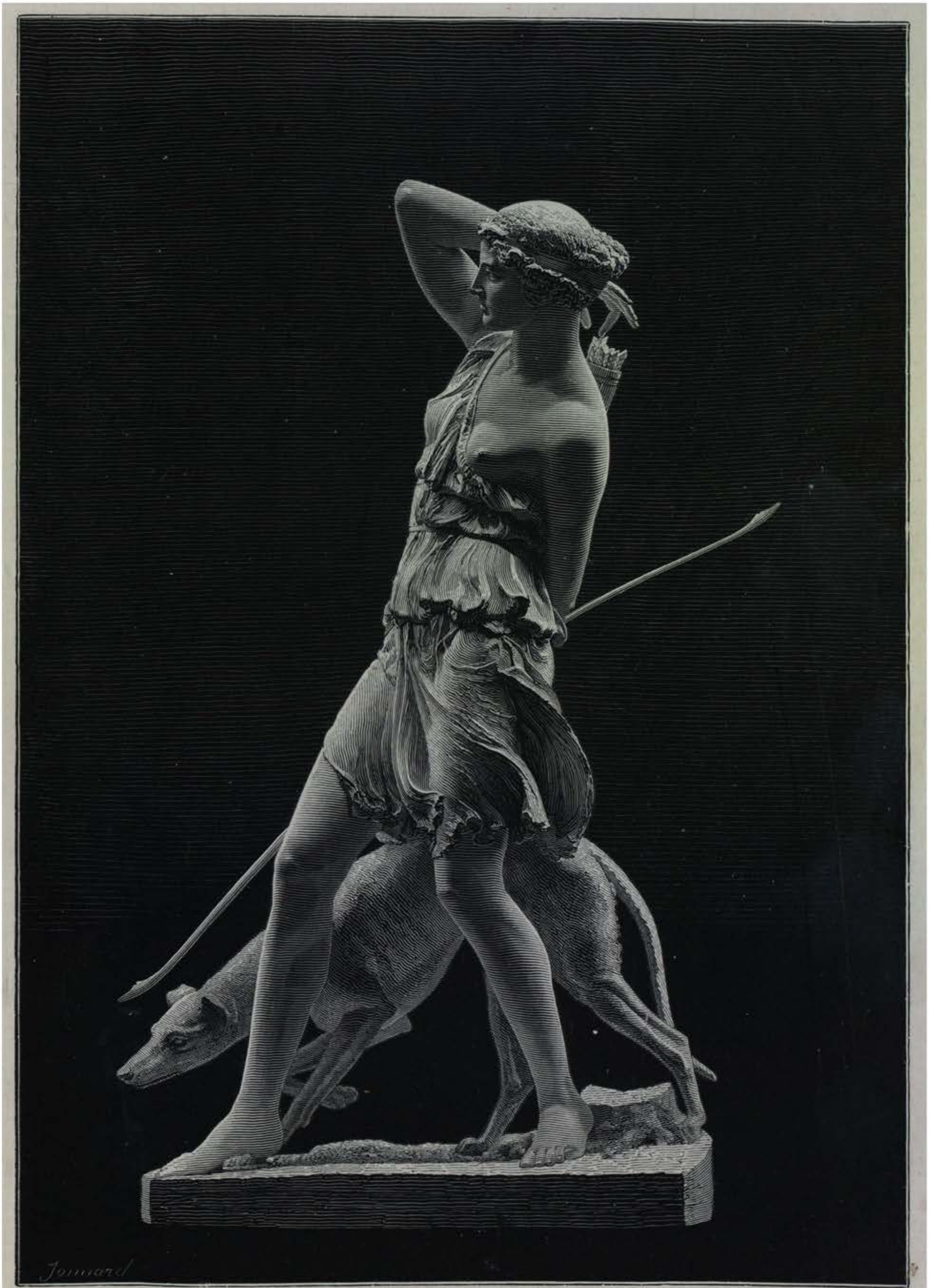
ways, and having devoted himself to a class of sculpture more worthy of his convictions—which works are "not to be ground out like works for exhibitions,"—he has been absent for some years from the art displays of the day. But his works as they take their place among the production of British sculptors, are before the world, and on this ground they must be considered. The most noteworthy of these is the colossal group which occupied the sculptor for several years: "They bound me on, &c."—a female-Mazeppa-like work of considerable complexity, exhibited at the Royal Academy in 1888, in which realism of a striking kind gives vivacity to the pyramidal group. It is only necessary to compare the horse with, say one of the Marly horses, to see how modern is the view taken by the artist. After that period Sir Charles Lawes seems to have regarded sculpture rather as an appanage of architecture than as the dominating art. In his "United States of America," which was exhibited at the Royal Academy in 1890, we have a very high relief of nine or ten female figures, somewhat *dans le goût de Boucher*, or Hans Makart, set in a niche-like panel of doubtful or at least decadent taste.

At the same time there was a good, robust character about what he did. It was almost invariably strong and healthy; and vigour in action and treatment compensated in great measure for the occasional heaviness on the one hand, or effervescence on the other. If somewhat wanting in repose and refinement, it was sculpturesque in manner, with a bigness and boldness in treatment that would tell well in the open.

Mr. THORNYCROFT, R.A.
1871.

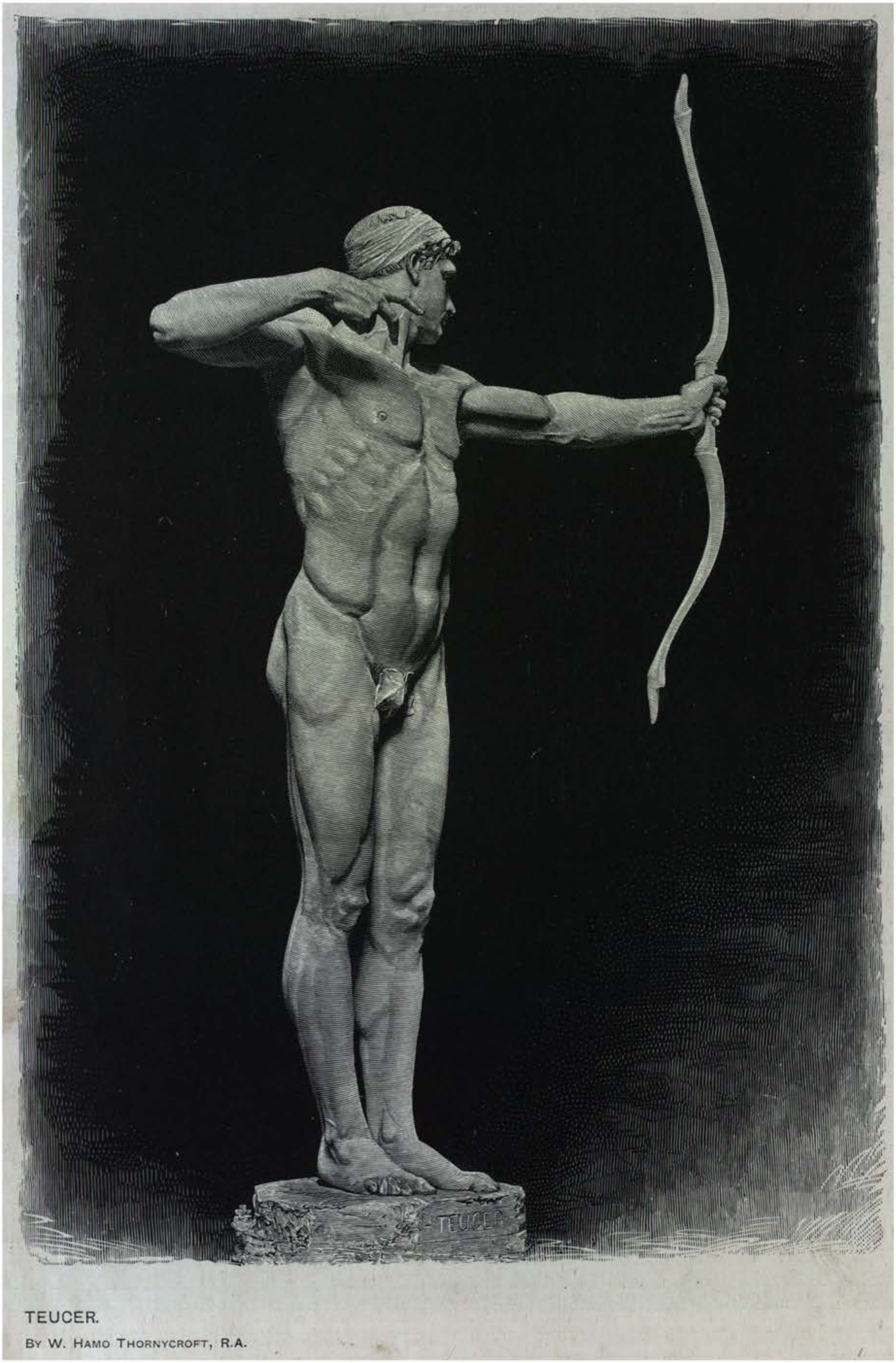
MR. W. HAMO THORNYCROFT fills a place unique in the art of England—as a man who, leaning towards the classic, was born, as it were, into a community of brother artists all aflame with the modernity with which M. Dalou, Boehm, and Mr. Lantéri, among others, had fired the student mind. His natural tendency seems to have been towards Flaxman among the moderns, and towards the ancient Greeks; but his strong individuality prevented him from following too closely, and he realised the artistic needs and aspirations of the present day. That, young as he was, he had so broad an outlook upon the art of sculpture and its traditions was due to the fact that he, a thinking and in some respects a precocious lad, had been brought up in a studio amid modelling-clay, bronze, and marble; for both his parents were distinguished sculptors.

When Mr. Thornycroft was twenty-one—having been born in 1850—he made his first appearance in the Royal Academy with a bust of Dr. Sharpey, the professor of physiology in University College. He had been taught to model by his father, but he has declared that "the Royal Academy and the Elgin Room were my only masters." He had entered the Academy schools in 1869, and knew Foley and listened to the lectures of Weekes; but all the time he was working with his father until he went to Italy and stood in intelligent wonder before Michael Angelo and the art of the Greeks. In 1872 he was helping his father with the fountain of English Poets in Park Lane, London, himself modelling the figures of "Comedy," "Shakespeare," and the "Fame" that surmounts the whole. "Fame" was sent to the Academy of 1873. A bronze equestrian statuette of "Lord Mayo," a work of real and noteworthy ability, represented him in 1874, and in the following year he gained the Gold Medal of the schools, in which he was working, with his brilliant group of the subject given in competition —"A Warrior Bearing a Wounded Youth from the Field of Battle." The idea, presumably, was to inspire the students to emulation of the Greek group of "Menelaus with the corpse of Patroclus" in the Loggia dei Lanzi in Florence. Unusual sensation was created by this Mr. Thornycroft s composition when it was exhibited at the Royal Academy of 1876, and it was said to divide public attention with the "Tennyson" of Woolner and Alfred Stevens' "Duke of Wellington." The group, cast in bronze, was at once acquired by the Art Union of London as one of its standing prizes, and in not a few houses may be seen this Greek warrior, massive in his armour, bearing the nude figure of the lad—with the cunning contrast of the covered and the naked forms, the tense muscles of the one and the supine, languorous limbs of the other. The serenity, robustness, and unaffectedness of this early work appealed to all, while the little group proclaimed that a new sculptor had arisen amongst us.



ARTEMIS.

BY W. HAMO THORNYCROFT, R.A.

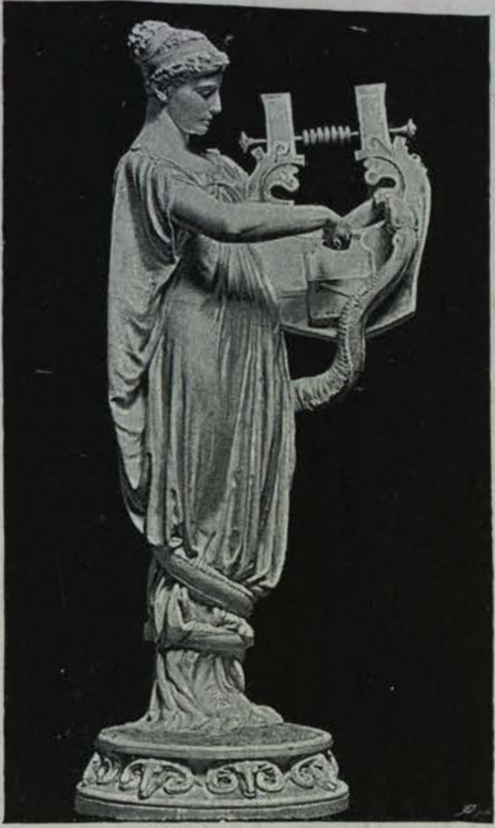


TEUCER.

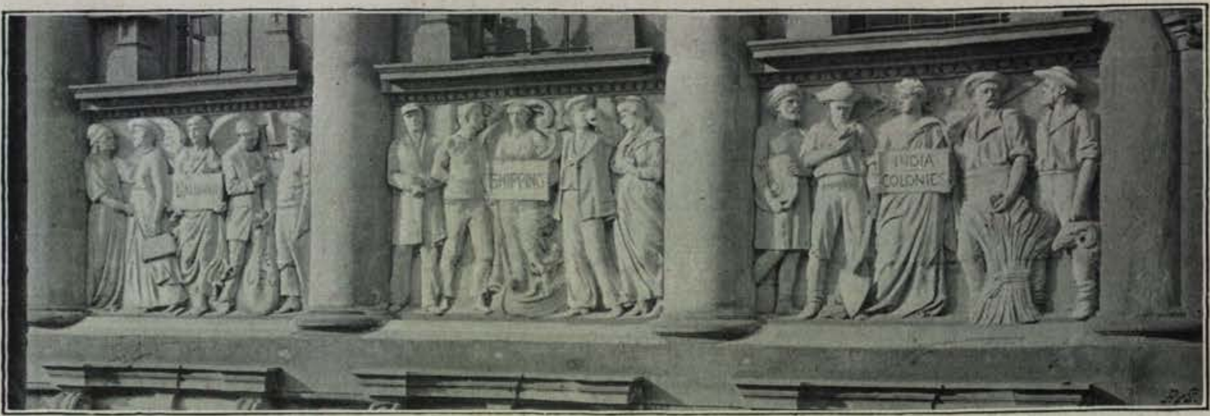
By W. Hamo Thornycroft, R.A.

"Lot's Wife" was Mr. Thornycroft's next production. It was exhibited in 1878, and more than repeated the sensation of two years before. In this beautiful marble the woman, with more of Greek than of Eastern beauty about her massive head and neck, shows none of the prettiness at that time prevailing in the rendering of the female form. It was the reflex result of study in Florence and Rome, and as we regard the type there float in the mind memories of Polycletus or Praxiteles, and the Aphrodite of Cnidos. The fine structure and vigorous modelling of the turned head, the twisted neck with its tense muscles, and the strong shoulder, emphasised the pure taste and sense of style of the sculptor. The dramatic motive is daring enough—the woman, with her snatched-up jewels in her hand, has turned her head to look, and her lower limbs and drapery have already begun to take columnar shape as her whole being is struck cold with the sudden transformation. Here, in the upper part at least, with its superb action and the masterly handling, we have suggestion of true glyptic sculpture, of which so little is produced to-day. A "Memorial of Dr. Harvey" was designed in 1879, along with "Stepping Stones." The former was never carried out; the latter, the result of a commission to execute in marble a group modelled some time before, was none the better for its more profitable fate.

A great advance was proclaimed the following year by the epoch-making "Artemis." It came as a surprise even to those who, as they thought, had fairly gauged the sculptor's commanding power. With feet unsandalled—for a goddess need not fear the thorns—the great huntress pauses suddenly in the forest as a quarry passes near; and as she snatches at an arrow in her quiver her body is drawn around by her dog, which has darted to the other side. The attitude and arrangement are altogether admirable, as well as original; and the triply caught-up *chiton* is a charming invention. From every point of view the group is beautiful; the forms and the head are nobly conceived, and the dog is a brilliant piece of animal life sculpturesquely treated. Mr. Edmund Gosse recounts the curious story how the original of the hound made its appearance from none knew where on the very day when the sculptor wanted such a model; how she stayed while the artist modelled from her, and on the day the statue was completed straightway died, from what cause no one knew; and he adds prettily: "A Greek would have said, with the utmost confidence, that the goddess had sent her, and when the work was done had taken her away again." When this statue was exhibited it aroused the greatest enthusiasm; and while many were comparing it with the late Greek "Artemis" in the Louvre, which had presumably inspired it, and were loudly proclaiming the superiority of the modern English work, the Duke of Westminster commissioned a marble of it for Eaton Hall, where it stands to-day. It may be added that, beautiful as is the figure in its graceful, light diaphanous drapery, the life-size model, entirely nude, leaves the spectator in doubt whether it is not in this stage more lovely than in its final form. "Artemis" entirely overshadowed Mr. Thornycroft's other contribution of the year, "Putting the Stone." This is a bronze statuette, a good subject finely carried out, an admirable study of the nude, and, in its representation of a young athlete,



MEDEA.
BY W. HAMO THORNYCROFT, R.A.



FRIEZE ON THE OFFICES OF THE INSTITUTE OF CHARTERED ACCOUNTANTS

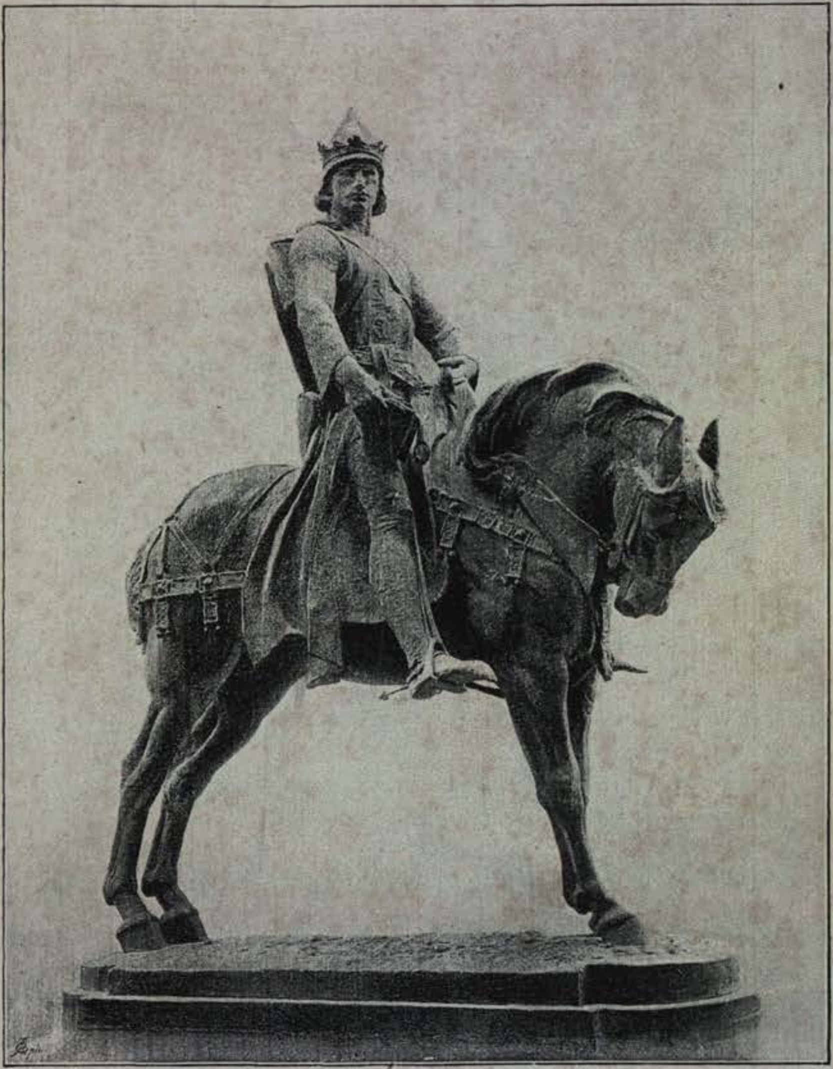
BY W. HAMO THORNYCROFT, R.A.

a scholarly rendering of the play of muscle and movement of the figure. In the same year a delightful "Head of a Woman" appeared at the Dudley Gallery, and a very modern study of character and intellect in old age in a portrait-bust of Sir Arthur Cotton.

The year 1881 pointed the high-water mark of Mr. Thornycroft's career with "Teucer." The Homeric bowman, mortified, and eager to redeem his eight-fold failure to hit his man, has let fly one shaft more at Hector, and, retaining his attitude, tense and strained, he watches his last arrow in its flight. Simple and severe as it is, this figure struck the spectator with its novelty: it was realistic yet classic, instinct with life, and noble in its forms. Those who compared it, as some did, with John Bell's "Eagle Slayer," rejoiced in the advance in art which it betokened. It was at once acquired for the Chantrey Collection, and may now be seen in the sculpture gallery at Millbank, to justify for all time the enthusiasm it evoked when it was first produced. In the same year we saw the high relief of a female head with which the artist sought to personify Shelley's pathetic line, "Our sweetest songs are those that tell of saddest thoughts"—a delicate piece of imaginative realism.

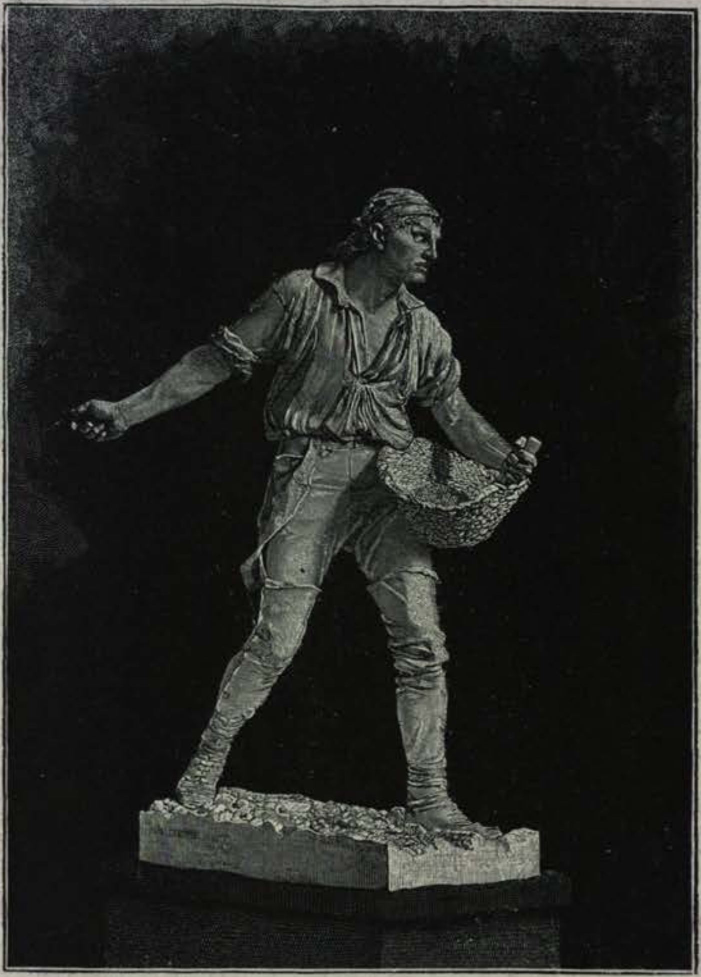
Then followed, in 1888, the superb "Medea," touching her lyre and attended by the serpent, which winds round the finely composed draperies at her ankles, and raises its head to the instrument itself; and in 1890 was exhibited the delicate and graceful relief, "The Mirror." Mr. Thornycroft then devoted himself to a very considerable work of architectural importance. This was an elaborate frieze for Mr. J. D. Sedding's building for the Institute of Chartered Accountants—a series decorating the exterior of the building at the first storey. "King Edward I," the model for a statue, was seen the following year; but I had seen it in progress some years before—in 1884, if my memory serves me well—for the competition for the proposed decoration of Blackfriars Bridge, which undertaking the City of London had projected but from which it incontinently withdrew. In 1894 it was shown again in different form, slightly simplified in surface, broader, and more sculptural in aspect.

Three other of Mr. Thornycroft's ideal works are so strangely different in motive and treatment, although they belong more or less to the same period, that they may profitably be grouped together. "The Sower" may be taken first. A realistic work, in which the sculptor has sought to wrestle with the difficulty of modern dress in the British peasant or farm labourer, we have here a suggestion of the famous picture of Jean François Millet in the heavy gait, the heroic pose, the fine swing, and the sadness of the soil. The shirt could not be treated with more distinction; the head, inclined to the classic, is nevertheless not unsuited to this farm toiler. It has the true ungainly grace of the man, it breathes the spirit of the fields, and has the nobility of Fred Walker's demi-gods in corduroy without their



KING EDWARD I.
BY W. HAMO THORNYCROFT, R.A.

affectation. Beside this we may place "Summer," the nude figure of a girl, her elbow leaning on a short column, and her head set against a palm leaf. It is one of Mr. Thornycroft's few female nudes; but, with all its qualities, it does not please as most of his other works. On the other hand, "The Mower" (now at the Walker Art Gallery of Liverpool) imposes itself on every beholder. The British equivalent to M. Constantin Meunier's Flemish or Walloon peasant, sailor, and working-men types—his "June," for example—it is strong and natural in pose, incisive in character, masterly in its modelling, finely inventive in what little clothing covers the man, and as excellent in suggestion of textures as in composition. In the model the man wears a shirt, and the scythe is held blade up; nothing could be finer in its way, but it was doubtless found that when enlarged to life size the figure lost by the arrangement. If so, this is a confirmation of what has previously been said in these pages on the deceptiveness of a sketch's promise in relation to the ultimate work to be enlarged from it. From this work to "The Joy of Life" (1895) is a long jump, and not altogether a leap upwards. Evidently modelled for the sake of contrast with the other works, with their quietness, their restraint, and in many cases their



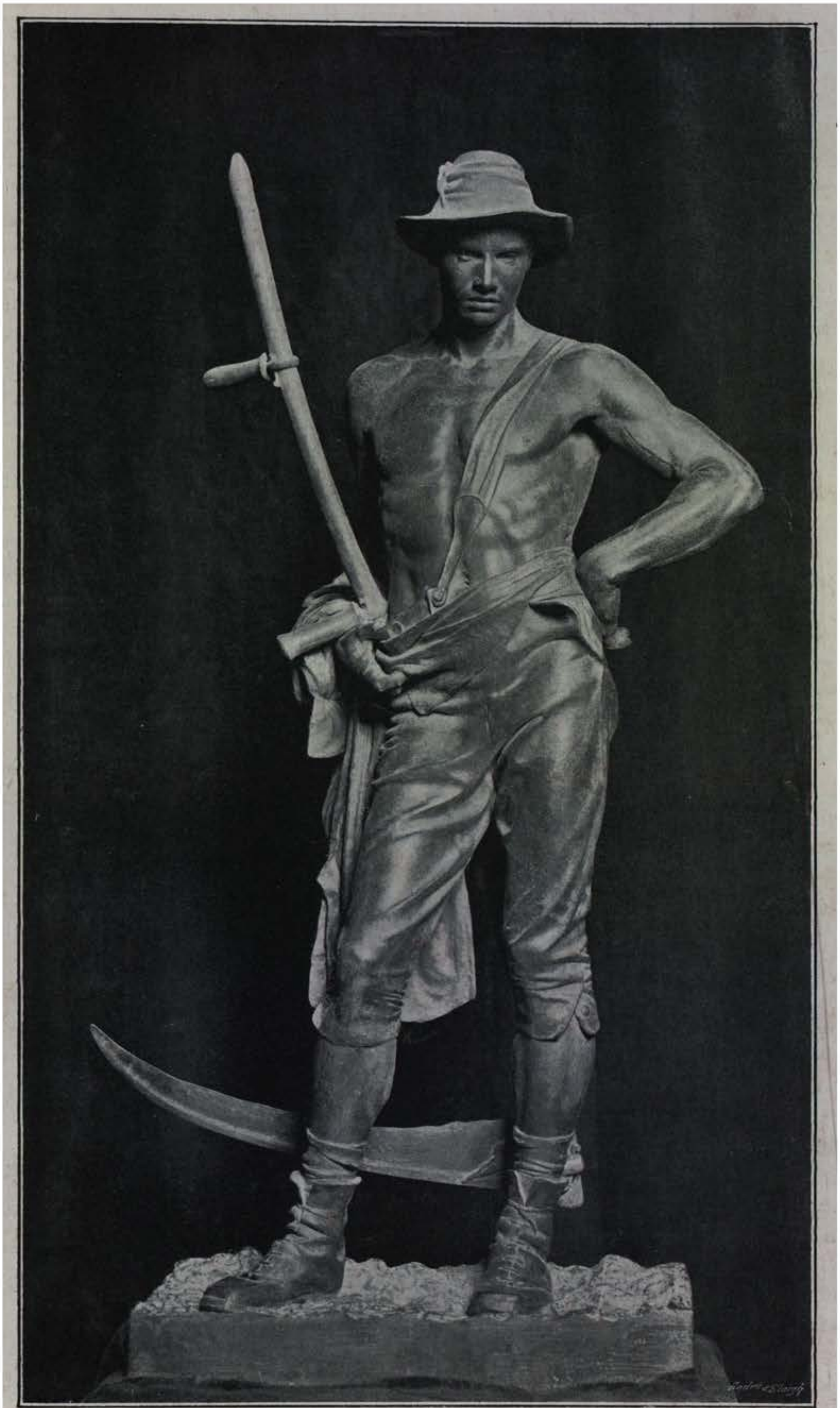
THE SOWER.

BY W. HAMO THORNYCROFT R.A.

absolute rest, this statue seems to have been devised by the sculptor through the need he felt to represent, for once at least, vigorous yet lightsome action and movement of limb and swirl of drapery in the dancer's skirts. There is a curious suggestion of Tanagra in the figure, so lightly and skilfully poised on one foot, as she daintily raises her frou-frou skirts and displays her limbs in tights. It is a fresh, robust, healthy work, but not on a plane, in conception at least, with the more serious productions.

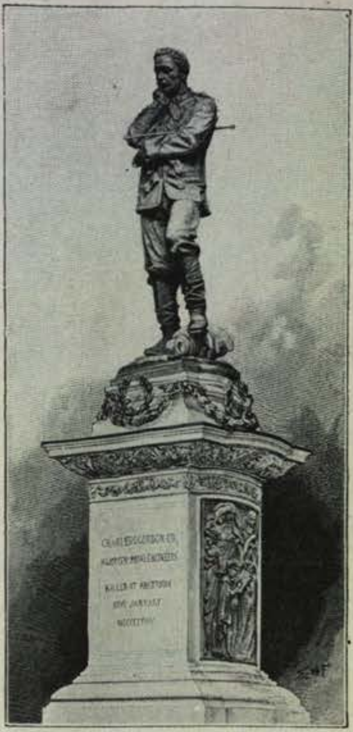
In 1898 the Stanley Memorial, now erected in the old church at Holyhead, was completed—an exquisite marble group, showing the recumbent figure between two angels of great beauty, whose draperies are modelled with singular lightness, while their wings, finely proportioned, and well attached to the shoulders—a rare merit with angels' wings in sculpture—spread their pleasing curves so as to harmonise with the architecture. "The Bather" belongs to 1898. It is the nude figure of a young boy, who dries himself with a towel behind his back—an attitude which has attracted artists before. Breadth and simplicity, proportion, dignity, and charm of pose characterise the work, which is better adapted to be reproduced as a bronze statuette than as a figure of more important size.

The portrait-statues by Mr. Thornycroft must be considered in two classes, the ideal and the real. Among the former is "Oliver Cromwell," the impressive work set up on a somewhat infelicitous base outside Westminster Hall, and the "Dean



THE MOWER.

BY W. HAMO THORNYCROFT, R.A

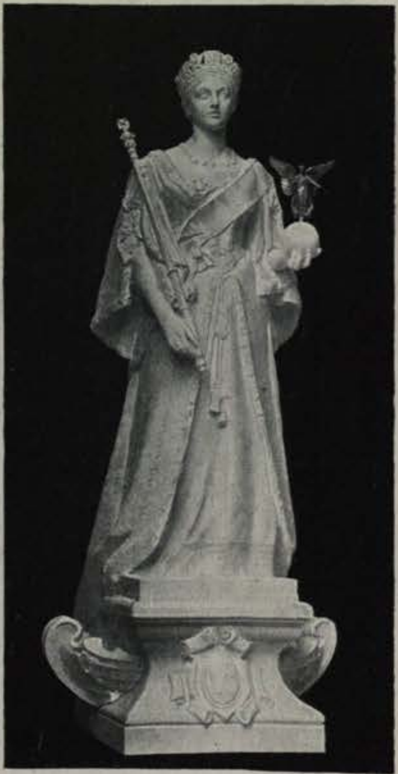


MEMORIAL TO GENERAL CHARLES GORDON
(TRAFALGAR SQUARE, LONDON).
BY W. HAMO THORNYCROFT, R.A.

Colet" (with a couple of pupils) which, quaintly whispering, as it were, the name of Donatello or Verrocchio, told with such delicious accent in the Academy of 1901. Among the latter are "John Bright," at Rochdale; "Sir Steuart Bayley," at Calcutta, in which the curious experiment was successfully made of polishing the spectacles so as to suggest the glasses without which the sitter was never seen—a cogent reason for the proceeding; "Lord Granville" (1895), in the outer Lobby of the House of Commons; "H.M. Queen Victoria," set up in the Royal Exchange in 1899 to replace the old statue, defaced and disfigured, that had so long distressed and scandalised the merchants of London; another statue of the Queen, ten feet high, for Durban, opposite the Town Hall; "Archbishop Thomson," for York; "Archbishop Plunket," for Dublin; and "Bishop Goodwin," for Carlisle, a veritable masterpiece; the "Lord Beaconsfield," in diplomatic dress; and, above all, the admirable statue to Gordon which, declaring the masterfulness, dignity, quiet self-confidence, and modesty of the sitter, has been set up in Trafalgar Square, London, and a replica in Melbourne. It should be recorded that it was for the "Cromwell" that Mr. Thornycroft received the Médaille d'Honneur at the Paris Exhibition of 1900. The "King Alfred" was erected in 1901.

One rarely looks at the work of Mr. Thornycroft without feeling that he belongs to the classic school more nearly than perhaps any other sculptor of the day, at least in his ideal subjects. In "Lot's Wife"—as we have seen, one of his earlier works—and in the later statues, "Artemis" and "Teucer," there are both grandeur and style, a big, broad, simple rendering of the human form, with much of the movement of the Greeks, and not a little of their repose.

It is as a sculptor in the round that Mr. Thornycroft stands pre-eminent, and is seen at his best. This must be accounted somewhat strange, as some of his work in the round suggests a relief treatment in the fine, broad planes and general construction. For this reason his work is never sudden in change of planes, or, so to say, twisted—but is simple, easy,



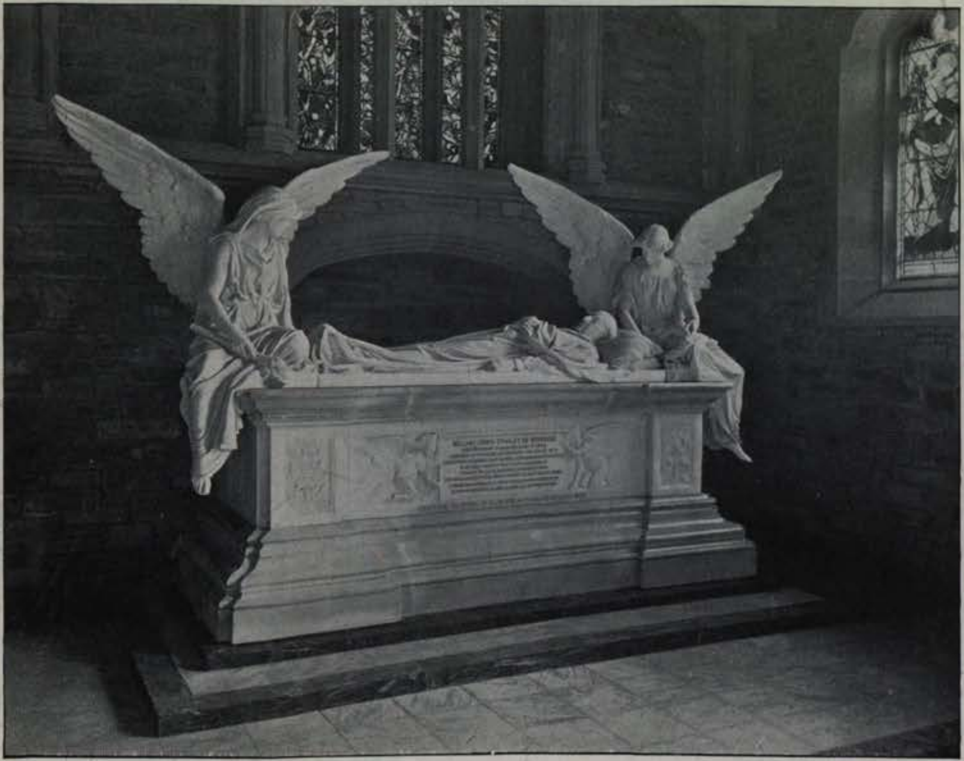
QUEEN VICTORIA
(IN THE ROYAL EXCHANGE).
BY W. HAMO THORNYCROFT, R.A.

and dignified. The reliefs—"Faith and Fortitude" and "Charity and Justice"—that flank the pedestal of the Gordon statue are noble in their lines; but the two dramatic panels of "Gordon Teaching" and the "Death of Gordon," skilful and interesting as they are, do not reach the same level. Coming from another man, "The Mirror," a beautiful work, would certainly gain greater applause than from the sculptor of "Artemis," "Teucer," and "The Mower." With greater force does this judgment apply to the "Lady on a Bicycle"—an attempt to render an extremely modern phase of civilisation in very low relief, which, if only for its courage, deserves a greater success than it achieves. On the other hand, the relief portraits of "Miss Joan Thornycroft" and "Miss Rosalind Thornycroft" are admirable.

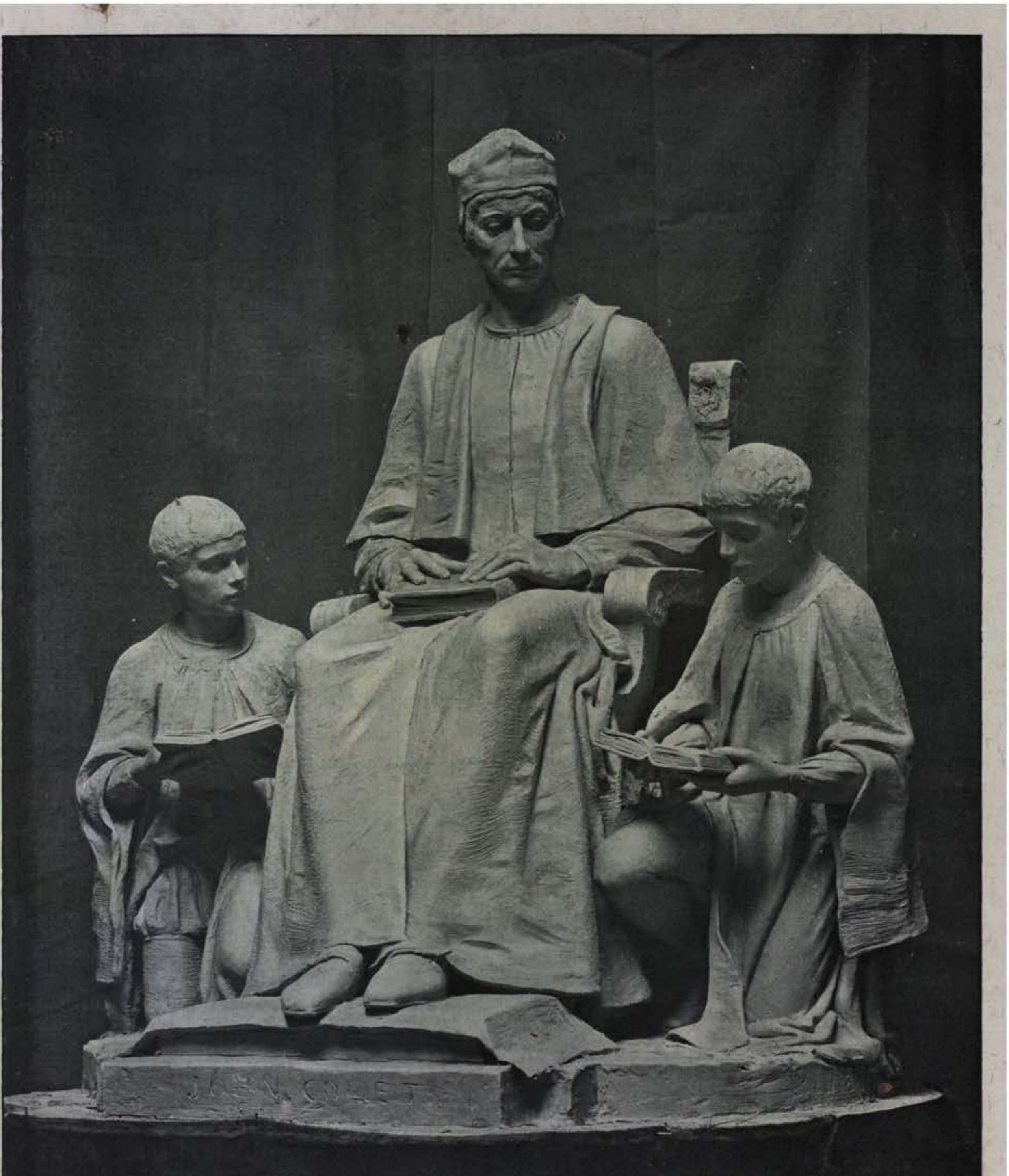
The portrait statues of Mr. Thornycroft are as full of dignity, ease, and simplicity as his more ideal work. The group of "Dean Colet" is a worthy illustration of this assertion. It has in it much of the feeling of the Italian School at its best period, for it is quiet, quaint, and charming in its unostentatious arrangement, and beautiful in character. It is a little unfortunate that a work with this Renaissance feeling should be covered with a metal canopy, Gothic in character, out of regard for the style of the building which will be its background, but the need of such a link between the sculptor and the architect is obvious enough. Again, in the "Gordon," many of the artist's best qualities are seen. It is more modern and more English in feeling, but it is no less a statue which might do credit to any country at any period. Throughout, Mr. Thornycroft's work is strikingly individual and belongs to the English order of mind; and the country becomes richer with everything he does. By his best we must judge him, and by that he must be recognised as in the very forefront with the finest sculptors England has produced.

MR. J. HAVARD THOMAS.
1872.

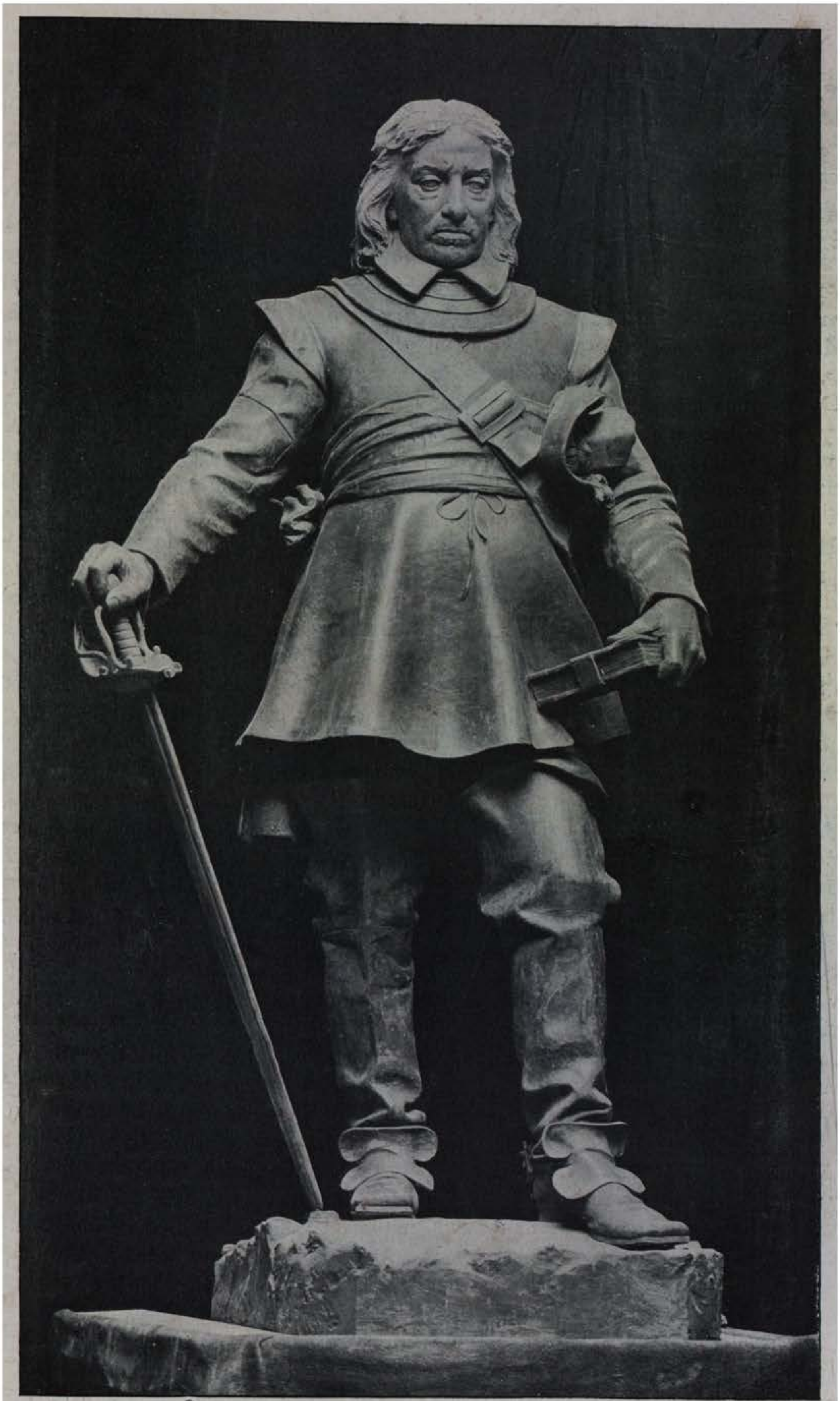
MR. HAVARD THOMAS, who has made his home in South Italy, is one of the most serious and artistic of our sculptors, always aiming at quiet



THE STANLEY MEMORIAL
(HOLYHEAD CHURCH).
BY W. HAMO THORNYCROFT, R.A.


JOHN COLET
André & Sleigh Ltd

THE DEAN COLET MEMORIAL
(ST. PAUL'S SCHOOL, LONDON).
BY W. HAMO THORNYCROFT R.A



OLIVER CROMWELL
(WESTMINSTER HALL GARDEN LONDON).
BY W. HAMO THORNYCROFT, R.A.

excellence, and never at bravura achievement. A Bristol man, a pupil of the Art School there, and subsequently a National Scholar of South Kensington, he practised in London from 1875 to 1881, and then worked for three years at the École des Beaux Arts under Cavelier. While there he produced a life-size marble statue of "A Slave Girl," for Mr. D'Oyly Carte; this work, remarkable for technical ability, which won him a Mention at the Salon, was exhibited in Piccadilly, and attracted more by its well-felt realism than by any conventional presentation of beauty. Back in London from 1884, Mr. Thomas was engaged mainly on busts and public monuments. Of the latter, the chief are the two eight-foot statues of "Mr. Samuel Morley, M.P.," one for Bristol, and the other, executed from a different model, for Nottingham. The bronze nine-foot statue of "The Rt. Hon. W. E. Forster," erected in Bradford, if not so striking, is an excellent piece of work.

In 1889 Mr. Thomas left London for South Italy, where he has devoted himself to the study of what are called the higher branches of sculpture. Since that time his subjects have been drawn from the life around him, principally in Capri and the neighbourhood of Pompeii—peasants and the like. recorded in busts, bas-reliefs, and statuettes in marble. Of these only a certain number have been exhibited; but one of them, "Pepinella," a beautiful, simple, Donatellesque head of a little girl, exhibited at the Royal Academy in 1901, belongs to the period of ten years before. At the International Society we saw "The Loom," "Dancing," and some smaller works. Another, "Agriculture," was shown at the Academy, but was placed too high to be properly seen and judged. Among the most characteristic are the "Marianine" and "Giacinta," at the Royal Academy and New Gallery respectively, of 1889. It is noteworthy that all the reliefs and many of the busts have been cut in the marble by the sculptor direct, without the help of a plastic model.

Since 1898 the artist has been working in silver, having studied the art of casting by the "waste wax process" in Naples; the only exception is the statue in bronze, cast by the same method, of the philosopher "Edmund Burke, M.P.," which was presented to the city of Bristol by Sir W. H. Wills.

Mr. Thomas's work is extremely quiet in colour and style, in arrangement, and in effect as a whole. The artist chooses to play in a low key altogether, loving to work out subtleties, aiming at, and certainly securing, refinement and charm of feeling. His carving is beautiful in relief, and his work very conscientious and truthful, but without aiming at much decorative effect. In his renderings of the labourer or peasant it is poetry he seeks for, and there is much movement in many of his beautiful reliefs of field life. There is also sculpturesque repose that is so valuable, and the whole is distinguished by excellent taste. As to Mr. Thomas's portrait work, it is somewhat wanting in force and effect of light and shade. When carried too far, over-broad, simple planes, which prove a sculptor's power, tend to convey a feeling of emptiness, or a want of variety. In spite of this, the works are very good, belonging as they do to a most excellent and a refined school; they are severe in character, and possess the quality of style.

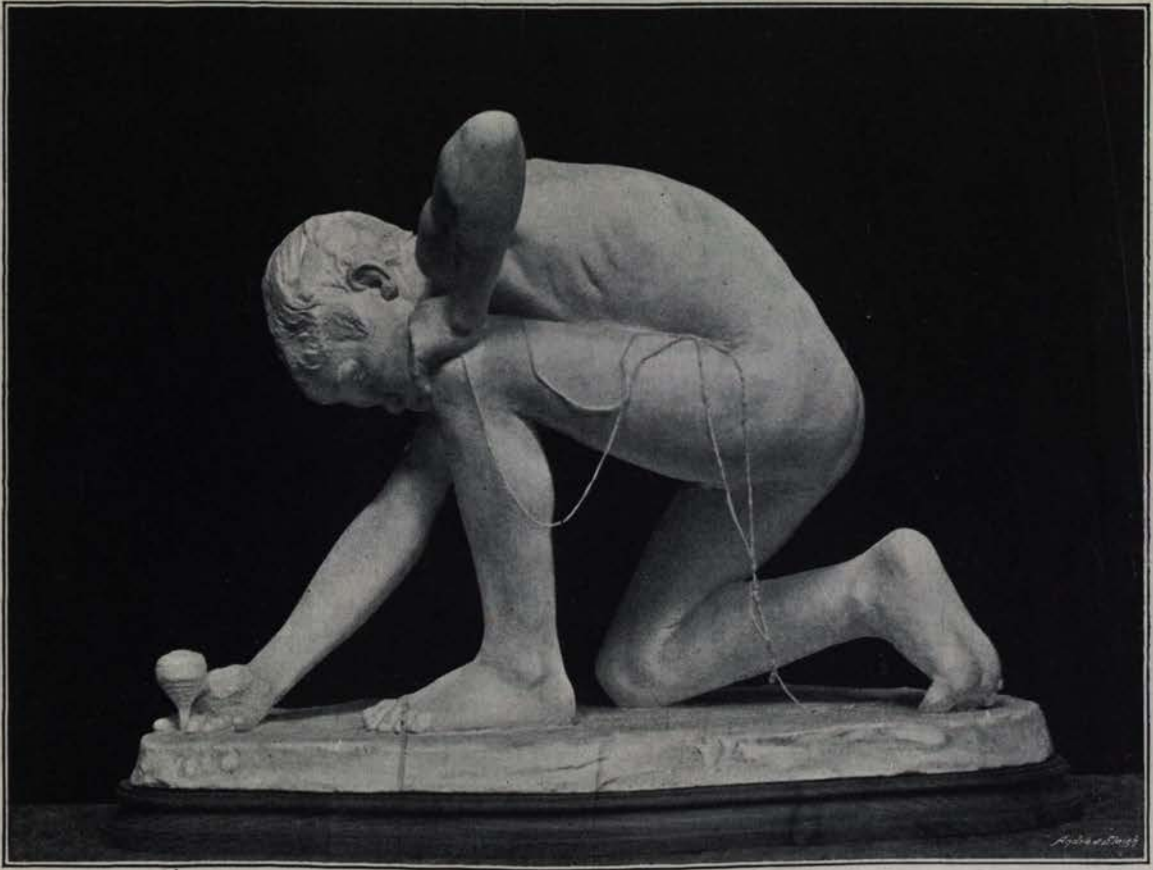
Mr. E. ROSCOE MULLINS.
1873.

THE career of Mr. Roscoe Mullins has been one of remarkable diligence and activity. A pupil of the schools of Lambeth and the Royal Academy, of Birnie Philip, and Professor Wagmüller of Munich, under whom he stayed from 1866 to 1874, Mr. Mullins made his professional début in Vienna and Munich in 1872, gaining a bronze medal at the former and a silver medal at the latter for his group of "Sympathy." He first appeared in London in 1873, when his "Child and Dog" was exhibited at the Royal Academy. Since then few years have passed without a goodly array of work. Busts, statuettes, and statues, numerous as they have been, have not by any means monopolised the sculptor's energies, although from 1877 onwards many distinguished persons have passed through his hands. Among these, for busts, are Mr. W. W. Ouless, R.A., in 1877; Dr. Martineau in 1878; Mr. Stopford Brooke (Grosvenor. Gallery) and Professor Jevons in 1882; Mr. Spurgeon in 1884; Mr. Ritchie in 1888; and Sir Evelyn Wood in 1896. Then there are the statuettes of Mr. Gladstone, Mr. Edmund Yates, and Mr. Val Prinsep, R.A.; and statues of General Barrow (marble, 1882, for the Senate

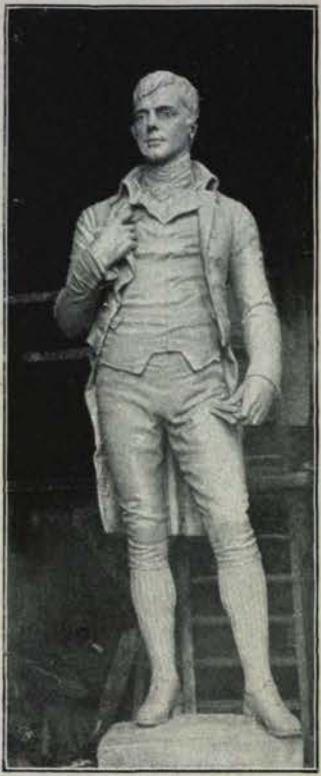
House, Lucknow), of the Rev. William Barnes, "the Dorsetshire poet" (in bronze for Dorchester), the bronze equestrian statue of the Thehore Saheb of Marir, and the marble effigy of Queen Victoria for Port Elizabeth.

But Mr. Mullins' main work has been, not portraiture, but ideal and decorative. In 1876 the marble figure of a girl, personifying "Innocence," appeared at the Royal Academy, and in 1881 "Rest" (acquired by Miss Hoole) was exhibited at the Grosvenor Gallery. The figures, also in marble, of the heroines of opera, "Marguerite" and "Mignon," were shown respectively at the Royal Academy and the Grosvenor in 1883; "Isaac and Esau" at the Academy, and "Morn Waked by the Circling Hours" at the Grosvenor, in the following year. In 1884 came "Autolycus," at the Academy; in 1887, the small group in bronze called "Conquerors;" in 1891, "Love's Token," a female nude. In 1895 the bronze statue of "Boy with a Top," here reproduced, was shown first in the Academy, and then was selected for the International Exhibition of Brussels in 1897. The other figure in these pages—"Cain: 'My punishment is greater than I can bear,'" in the New Gallery of 1896—shows the sculptor's further progress, not only in execution, but in range of feeling.

It would be impossible to enumerate all Mr. Mullins' work of a purely decorative kind during the twenty years in which he has devoted himself to the beautifying of buildings. He has helped forward the movement in furtherance of architectural embellishment by the skill with which he has seconded the efforts, and worked up to the directions, of the architects for whom he has laboured. Statuary, panels, and architectural carvings, in marble, stone, and brick, have occupied him with scarce a break



BOY WITH A TOP.
BY E. ROSCOE MULLINS.



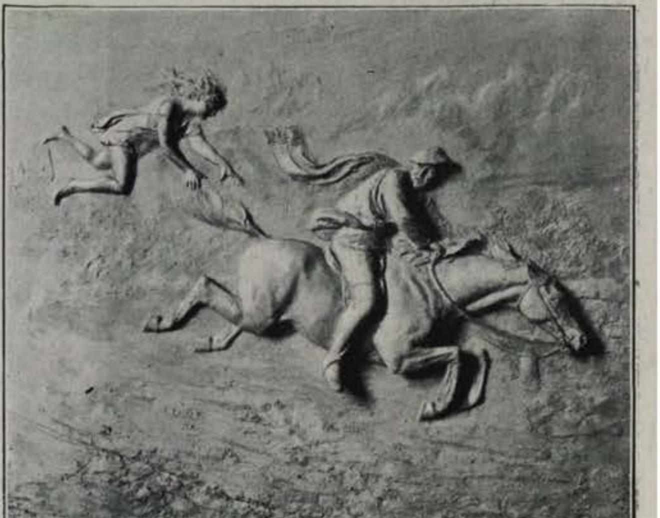
ROBERT BURNS (AT CHICAGO).
BY W. G. STEVENSON, R.S.A.

since he began with the carvings for the hotel at the Royal Albert Docks, and for the building of the Fine Art Society in Bond Street. Those, too, may be mentioned which were executed for the Commercial Banking Company of Sydney, in Birchin Lane, London; the pediment for the Orthopædic Hospital in Great Portland Street; the carvings for the Chartered Bank of India; the decorative panels for the City Banks in Sloane Street and Oxford Street, and for the York Union Bank in Hull and the Town Hall at Hackney. There are, besides, the five panels representing "Health," "Education," "Religion," "Music," and "Recreation," for the municipal buildings at Croydon; the bronze spandrils for the Bank of Scotland in Bishopsgate Street, and the frieze for the drawing rooms of the Grocers' Hall, representing the entry of Charles II into London. The most curious of all the artist's work is the Circus Horse which constitutes the memorial in the Brighton Cemetery to Mr. Ginnett, a notorious circus-owner—one of the strangest subjects for treatment, it must be allowed, that could be presented to a sculptor for solution.

It must be said of Mr. Mullins that his work has strong individuality, for it could not be mistaken for that of anyone else. His ideal work shows at times a tendency to be very quiet; his architectural work is good in style, appropriate to its purpose, and as effective as an artist-craftsman of cleverness and experience can make it.

Mr. J. SWYNNERTON.
1873.

MR. SWYNNERTON is a sculptor whose work is not much seen in the galleries, and who loves to labour away from the public eye and from public notice. There is an appearance of strength, an assumption of ruggedness, in his work which is refreshing enough, and such a contempt for conventional or classic beauty as may be found in a realist who would rather seek his models in the fields than in centres of refinement. As to general characteristics, his work is good without being brilliant. His "Queen Victoria" at Southend looks very well—dignified and sculpturesque. Mr. Swynnerton's art is improving. It has the virtue of simplicity, and if it is heavy in character and reminds the spectator of stonemasonry somewhat, it is not common, ineffective, or without considerable ability.



TAM O' SHANTER.
(PANEL ON THE BURNS STATUE
BY W. G. STEVENSON, R.S.A.

Mr. W. G. STEVENSON, R.S.A. 1874.

WHILE Mr. William Grant Stevenson was still a student in the life-school of the Royal Scottish Academy he competed for a statue of Burns for Kilmarnock, and his design was accepted from among twenty-five sent in. Again, of the twenty who competed for a statue of Wallace for Aberdeen, it was Mr. W. G. Stevenson who was successful. This work is in bronze, not less than sixteen feet in height. It is erected on a rough granite pedestal, and represents the hero (by direction of Sir John Steell, who left £3,000 for the monument) in the act of replying to Edward's messenger: "Go back and tell your master that we came not here to treat, but to fight and set Scotland free." It is breezy and picturesque in manner, not unlike George Cruikshank's well-known design for the same competition. Mr. Stevenson's statues of Burns also decorate the cities of Chicago and Denver.

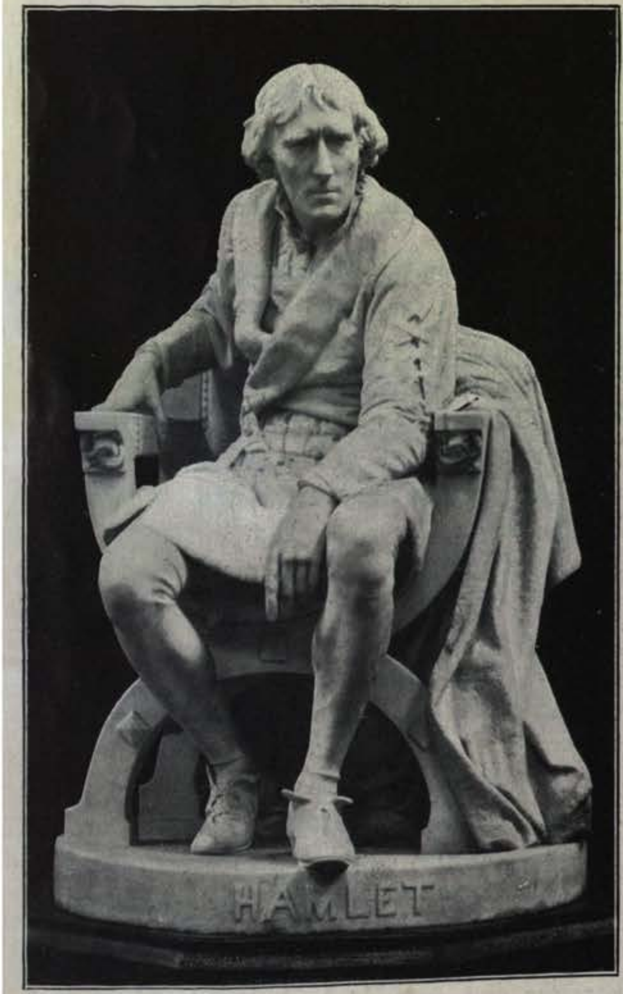
In portraiture the sculptor has produced a number of busts, of which the marble heads of Lord Saltoun, and of the (10th) Earl of Lindsay are perhaps the broadest and most striking in manner, though in the south they would be considered somewhat heavy. Yet Mr. Stevenson has, in his lighter mood, a lively hand and a pretty wit. No doubt his "Moses Breaking the Tables of the Law" (with which he won the National Gold Medal at South Kensington) is formal in spite of its youthful cleverness, and his "Andromeda," suave in its lines, presents no particular characteristics to the eye of the critic. But his "Tam o' Shanter," a relief for his Burns statue, is full of life and humour, and highly convincing, as well as a faithful illustration of the poem; and "The Vidette" is even more successful. In this little group a dragoon leans forward, fingering his trigger, as he peers anxiously into the night—the dramatic motive being the contrast between the intense alertness of the man and the passive indifference of his stolid horse. Maybe this sketch is not carried far enough for serious sculpture; but it is free in handling, and full of vitality, and indicates the direction of the artist's special talent.

Mr. E. ONSLOW FORD, R.A. 1875.

LIKE more than one distinguished sculptor, Mr. Onslow Ford began his artistic career as a painter. The great Frémiet himself began to use the brush before he held the modelling-tool or the chisel: but his ground was not a canvas—only the poor discoloured corpses he had to make presentable before they were publicly exhibited in the Morgue of Paris. Mr. Onslow Ford was a student in painting at Antwerp in 1870, and in Munich from 1871 to 1872, where, at the Royal Academy in that city, Professor Wagmüller—the instructor also, as we have seen, of Mr. Roscoe Mullins—made clear to him in what direction his special talent lay. His teaching did not go very far, perhaps; it was of necessity elementary in character, so that Mr. Onslow Ford in the art in which he has excelled is practically self-taught; taught, that is to say, by a good master, competent, and hard to please.

Three years after he left the Munich schools Mr. Ford made his first appearance in the Royal Academy with a bust of his young wife: a modest, but a promising *début*. His chance came when the City of London decided to erect a statue to the memory of Rowland Hill. A competition was organised, and the youthful sculptor won it; and when it was set up at the east-end of the Royal Exchange, with its back now turned to M. Dalou's little masterpiece of "Maternity," it brought him some reputation, and presumably it brought him luck. In due course he received the commission to execute the statue of Sir Charles Reed. This was followed, after an interval, by the seated statue of "Henry Irving as Hamlet," which was duly carved in marble, and has found an appropriate resting-place in the Guildhall Art Gallery of London city. It is a finely conceived piece of realism. The actor-Prince sits watching the King, no doubt, with eager face, in which the deeply set eyes are alert, and on which suspicion, hatred, and wistful sadness are subtly marked. The statue is realistic, romantic, picturesque; it was certainly original; and this, with the excellence of the likeness and the flesh-and-blood vitality of the figure as a whole, delighted the public, and proclaimed that Mr. Onslow Ford had achieved his first striking success. A sketch of the same actor as "Mathias" in "The Bells" was less happy in character and expression, well modelled though it was.

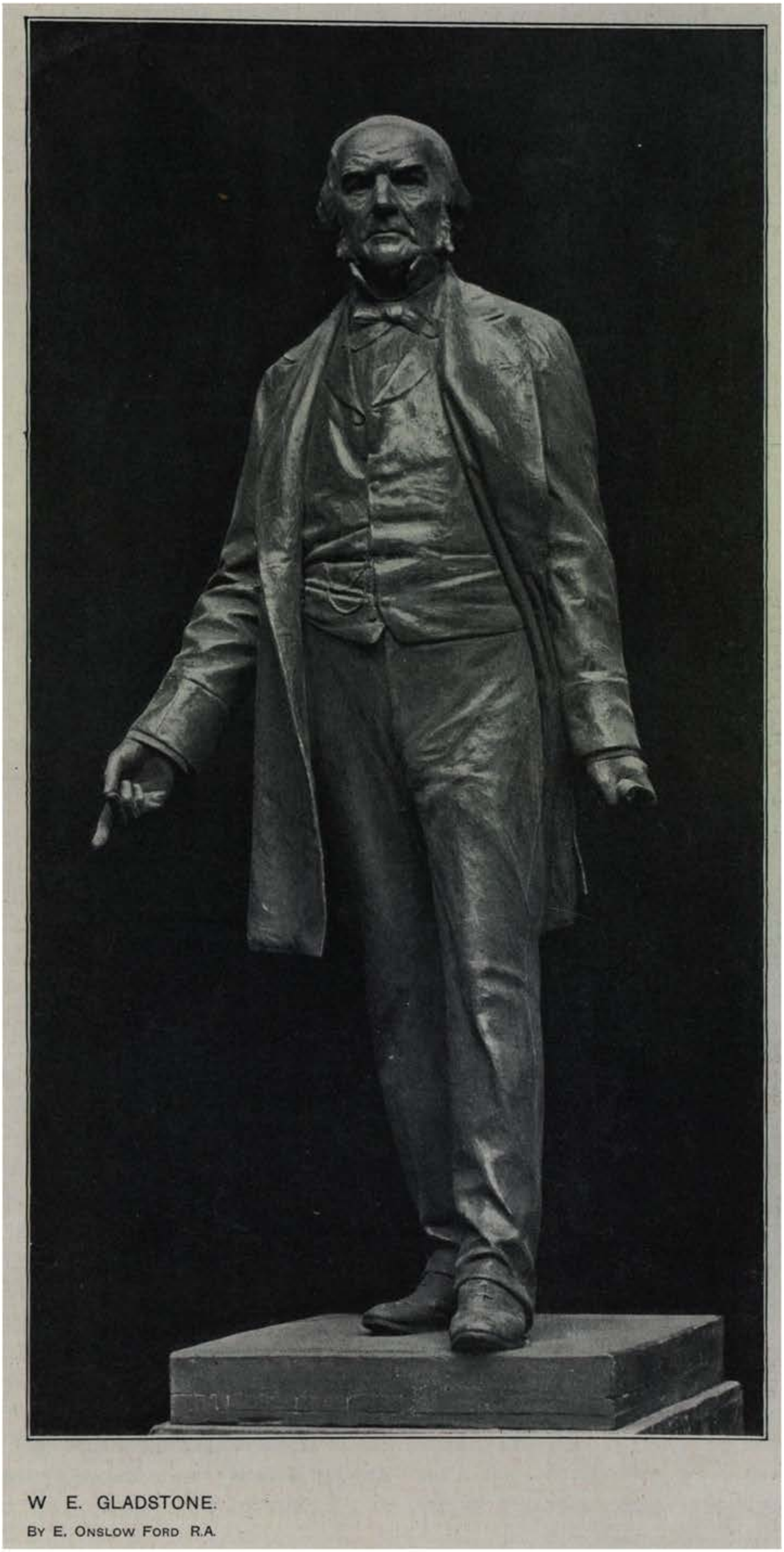
The "Hamlet" was the first of Mr. Ford's seated statues. His skill in the rendering of this class of work has become recognised. The marble "Huxley," sitting in his doctor's robes, is keen and solemn too; and the determination and power of the man are testified by the clenched fist upon the chair. "Dr. Dale" is more contemplative, and the drapery of his robes is arranged in an entirely different manner. The "Duke of Norfolk" (1900), for the City Hall of Sheffield, is less attractive, perhaps, but the head is an elaborate study of character for so large and decorative a work. To these should be added the statue of the Maharajah of Durburjah. Finally, there is the colossal statue of "Queen Victoria" for Manchester. There is nobility about both head and figure, which are rendered with truth and yet with that suggestion of powerful personality and an impressive presence so essential in works of this nature. It is a striking memorial of a great Queen, and pose and drapery are in harmony with the sentiment. The figure of "Maternity" at the back of the throne is a symbol of "the Mother of her People." It may be hazarded that others of Mr. Ford's architectural arrangements have been more felicitous.



SIR HENRY IRVING AS "HAMLET."
BY E. ONSLOW FORD, R.A.

The chief of the standing portrait-statues is the "Gladstone," at the City Liberal Club. The orator stands as we have seen him many a time, the coat thrown back, the left arm tightened, almost cramped, against the side in the characteristic attitude; and the powerful gaze holds the audience he is addressing. The statue is more sculpturesque than many other of Mr. Ford's works, yet it is the statesman himself, a striking and truthful likeness—all but the forefinger of the left hand, which the sculptor has not ventured to omit.

Three other statues should be named here which may all, for practical purposes, be called equestrian—a stretch of language, no doubt, when the first of them is the camel-mounted "Gordon" in the Memorial at Chatham. The animal is profusely caparisoned, and pleasantly reminds the spectator of the "Arab Chief" of Barye. When the group was exhibited in 1890 it gave rise to a world of discussion as to whether or not the elaborateness of detail and arrangement did not approach the boundary of true sculpture; but no two opinions were expressed on the skill and artistic beauty of the work, or the excellence of the figure. The monument to "Lord Strathnairn," erected in Knightsbridge, London, is full of life. It is set up on an architectural base of singular appropriateness in design, and of unusual height, which raises it far, perhaps too far, above the surrounding traffic. As it appears at this great elevation—some 22 feet or so—the statue doubtless seems, owing to its position, a little wiry; but the figure is as well-set on the handsome horse as any man in England could have done it, and the effect of the whole is without doubt very spirited. This statue was cast in gun-metal presented by the Indian Government. The most imposing of all is the fine monument of the Maharajah of Mysore (1898). The potentate in full dress on the fine Arab steed is raised on a high and elaborate base of original form. On either side is a female figure life-size, the one personifying "Justice," the

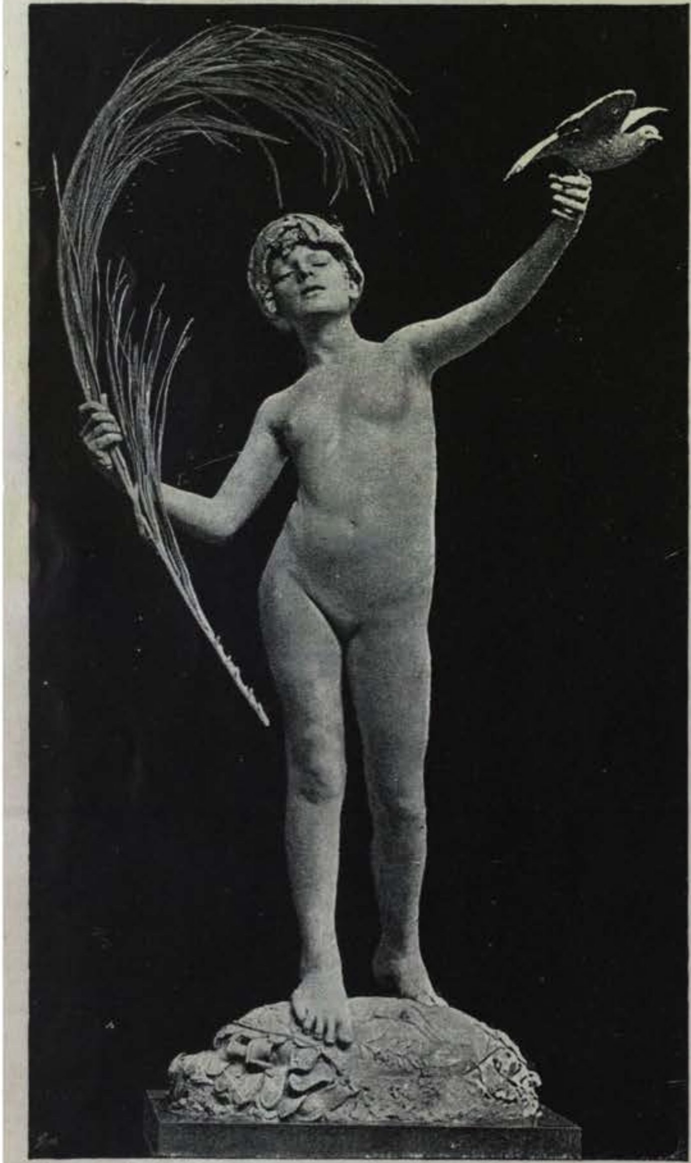


W. E. GLADSTONE.

By E. Onslow Ford R.A.

other "Knowledge," while around are four exquisite statuettes typifying the Four Winds which are supposed to carry the Maharajah's fame to the four quarters of the earth.

Following still further Mr. Onslow Ford's achievements in portraiture, we come to his busts, realistic and idealised. He has recorded for future times the likeness and character of several of his colleagues in the Royal Academy, including Sir Lawrence Alma-Tadema (marble, 1896), Mr. Orchardson (bronze, 1895), Professor von Herkomer (bronze), Mr. Briton Riviere (bronze, 1895), Mr. Arthur Hacker (bronze, 1894), and Sir John Millais (bronze) — the last named while the painter was within the grip of his fatal illness. The "Herbert Spencer" is a bust of great skill and insight, although it neglects the firmer expression which is at times characteristic of the philosopher. The bust of Mr. McCulloch is, to the writer, less interesting, save for the highly dexterous treatment of hair and beard. The marble bust of "Queen Victoria"—of which many versions exist, one of them in the Mansion House —is the head for the statue already alluded to. It tells admirably; it represents the Queen as the stately, thoughtful Ruler, kindly yet serious, anxious for her people's good; and it is a masterpiece of modelling and carving. It was shown at the Royal Academy in 1899. This bust, for which the Queen gave sittings, was begun at Osborne in 1898, and was proceeded with and completed at Windsor Castle; when the Queen was so pleased with it that she gave several replicas in marble and bronze to members of the Royal family, and a number more have been made for the provinces—for civic buildings and institutions.

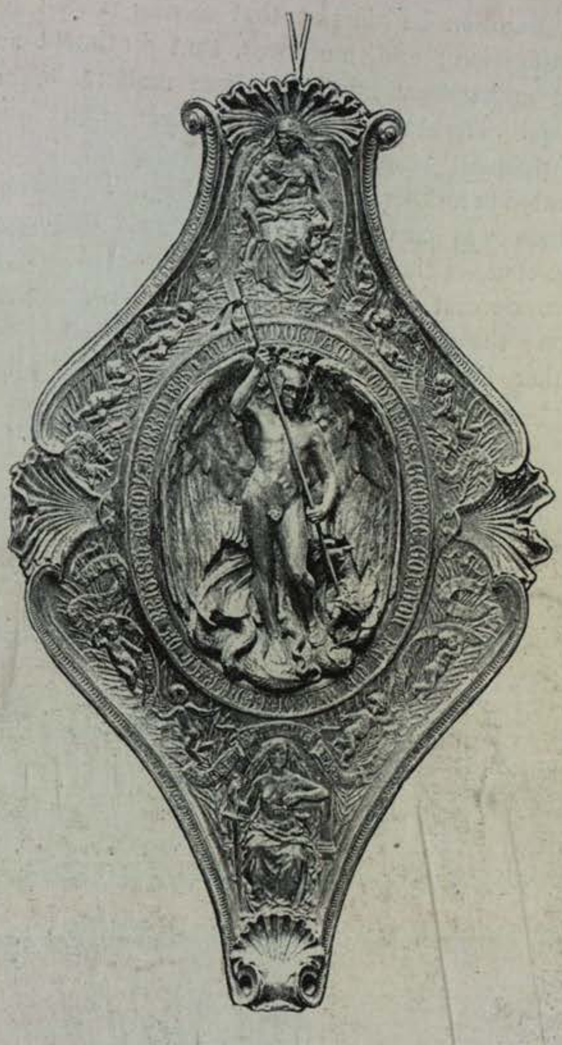


PEACE

BY E. ONSLOW FORD, R A

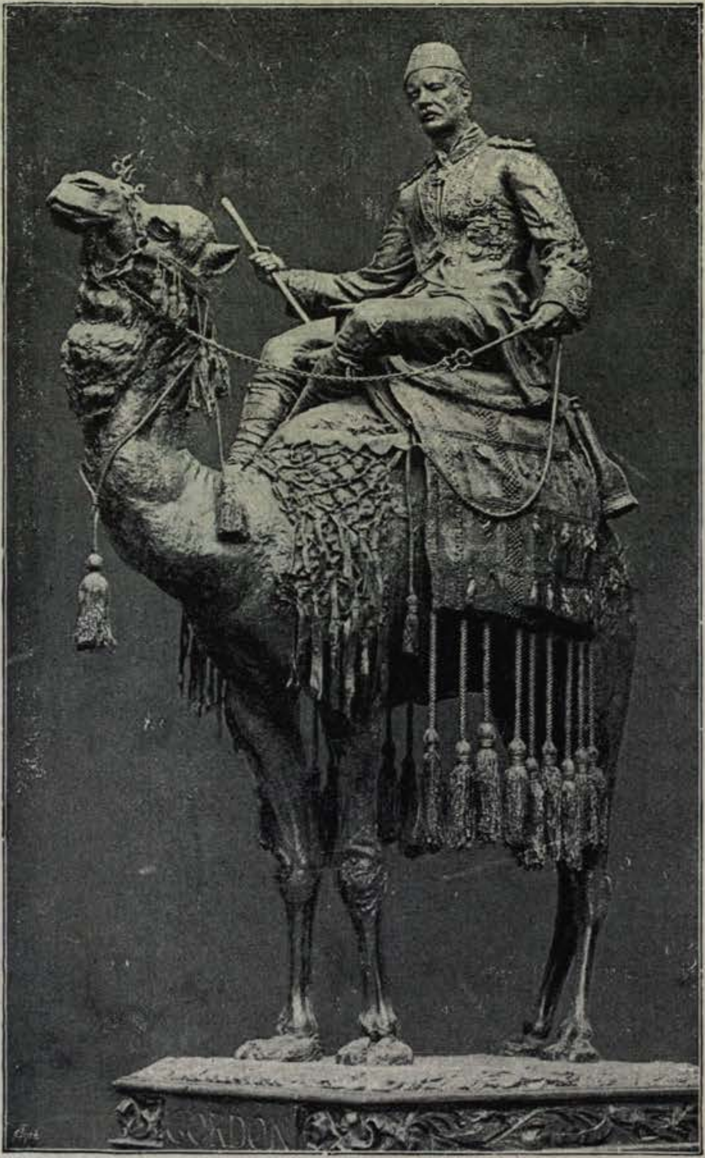
To record all the names of Mr. Ford's sitters would be to make an almost endless list, but the busts of Mr. Ridley Corbet, Sir Walter Armstrong, and Mr. A. J. Balfour (1892) should not be omitted. Nor is it necessary to speak at length of the busts of ladies. A typical one in its beauty and style—called "A Portrait"—was at the Royal Academy in 1897. Refined and sensitive, and highly decorative, it insists perhaps a little too much upon ornament, although, it must be allowed that the embellishment is for the most part broadly treated. Another portrait, that of "The Artist's Mother," is conceived in the manner of the Italian Renaissance; it is a very charming and loving study of fast approaching age, in which every wrinkle and every line are reverently and affectionately recorded. Of the more ideal portraits are three that need be named: "Ivy," a beautiful head touched with wistful melancholy; "A Study"—a likeness probably of the artist's daughter—very pure and delightful in taste and in its charming arrangement of head, turned down like the Psyche of Naples. It is of the class of Mr. Alfred Gilbert's "Study of a Head," yet it is one of Mr. Ford's most pleasing creations. Lastly, there is "A Study of a Head" (Royal Academy, 1894), modest in character, broad in handling, refined with the refinement of the *quattrocentist* Italians. The downcast eyes which lend so much sweetness to this face are much affected by the artist in female heads—we see them in "Queen Victoria," in the lady's "Portrait" of 1897, in "A Study," in "The Singer," in "Echo," and others. It is not a trick or mannerism, but a personal conception of female charm and modesty.

We now come to a class of Mr. Ford's ideal work, in which the female nude is the beginning and the end. In 1888 Mr. Ford exhibited a highly interesting and beautiful statuette of "Folly:" not a cap-and-bells idea, but something new, something poetic, almost naturalistic. An adolescent girl—showing the beauty of tender, undeveloped forms, such as he has shown us in other works, and such as Leighton so gracefully treated in his statuette of "Needless Alarms"—stands on the insecure foothold of a slipping rock, beckons to her companions to join her there, and points onward with careless glee to some other adventure more precarious still. It is the thoughtless age of life which is here given us, and which is emphasised by a figure that has been rapturously criticised for the "flower-like grace of the torso," and the beauty of the "stalk-like legs." It is enough to draw attention to the delicate yet sufficient modelling, the graceful line of the figure, and the extreme felicity of expression so completely realised. The Royal Academy showed its favour by acquiring the work for the Chantrey collection, and electing the sculptor into its fold. Two years afterwards appeared "Peace"—a figure of great beauty with a dash of "the beauty of ugliness"—a natural quaintness—in the leg and stride; and in 1895 another figure, still of a slim young girl, represented "Echo." It is a new rendering of an old conception: the figure personifying the mirrored sound is supposed to have but a reflected life of her own, and as she gives back the sound that dies she too fades and dies away, yielding up her borrowed life. The attitude and expression of face and figure sustain the idea with much delicacy and charm; but it may be questioned if the naturalistic realisation is not carried a little too far. Yet another work of the same class is "Glory to the Dead." This figure (inspired as to subject by the Boer War) was exhibited in the Academy of 1901, and was rewarded with applause for the high finish, the delicate modelling carried so far yet not beyond the limit, for the charm of tender pathos, and elegance of the ornament.



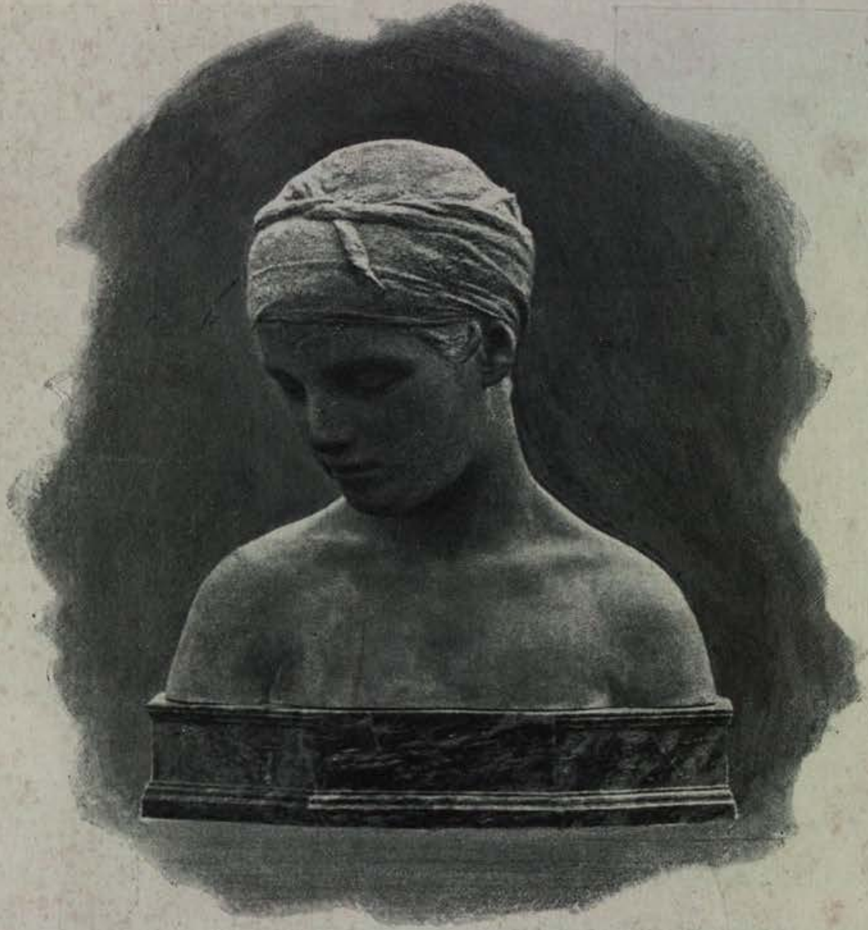
THE GORDON SHIELD.
BY E. ONSLOW FORD, R.A.

It may be objected by the pundits that the nude is not permissible in funerary art, and that the Greeks never resorted to the naked figure in such relation. The answer of Mr. Ford would doubtless be that he works not for or under the ancient Greeks, but for and under the English of to-day; that if he succeeds in arousing the emotion he aims at, that success is sufficient justification; and, moreover, that sentiment and not archæology must in these matters be our guide. The statuette figures of "The Singer" and "Applause" come into this category, though treated in a different order of feeling. The former, which was executed in 1889, stands singing as she touches the strings; the hair around the fair face decorates while it completes the expression; the girl, as we can almost hear, is chanting, rather than singing, an Egyptian song, as she stands, boldly, with a nervous grace. The scheme of *champ-levé* enamel decoration is entirely novel, and the pedestal, like a tree or trumpet, diminishes with an expressive curve as it springs boldly from its base. "Applause" (1893), though not dissimilar in sentiment, is wholly different in the treatment of the figure. Realism, defined and accentuated, is here well-nigh abandoned; and we have a figure without suggestion of the accidents of nature such as the artist had at times frankly accepted, a figure of singular beauty—not,



THE GORDON MEMORIAL AT CHATHAM.

BY E. ONSLOW FORD, R.A.

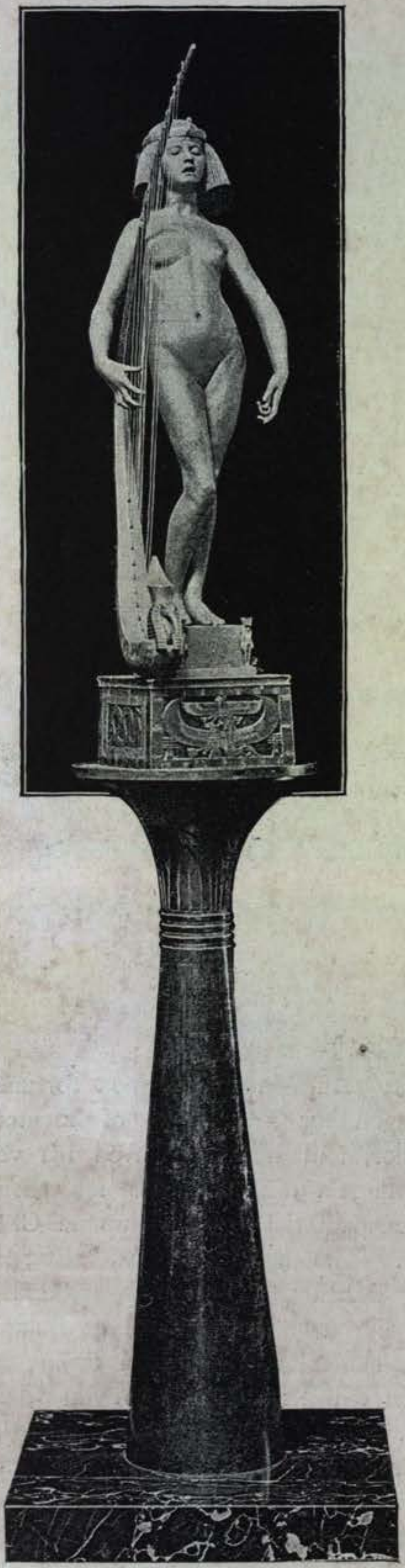


STUDY.
BY E. ONSLOW FORD, R.A.

LIB OF BOM BRA OF ROYAL ASIA

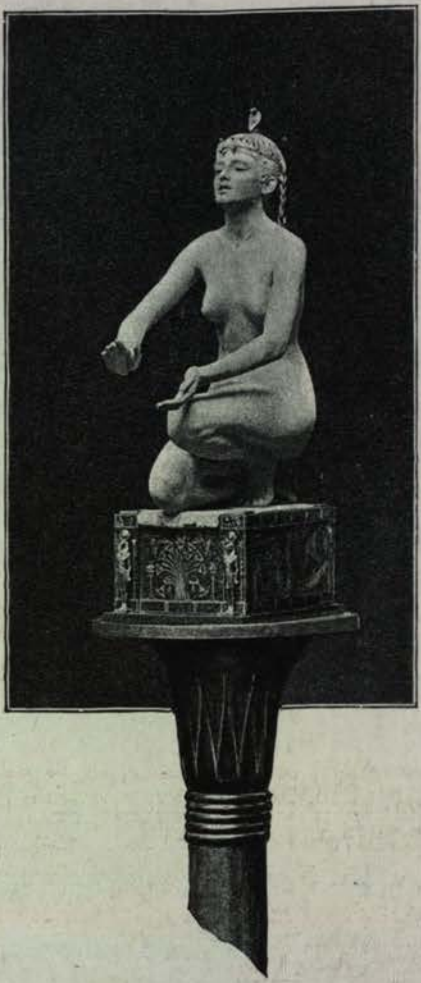
however, to be called "conventional," but nearer to ideal treatment than that which went before. One may legitimately object to the title, I think; the subject suggests less "Applause" than "The Dance," for in Oriental fashion the girl seems to be beating time with her hands to the rhythmical tread of the dancer; moreover, the expression of the head and body imply as much. There is also a statue of "Dancing," a semi-nude girl with a quaint parrot-winged headdress, who pirouettes before the spectator. While it succeeds in realising the artist's intention of showing movement and swirl of drapery, it is not quite so elevated in taste as the rest, and almost suggests an enlargement from a figurine. Yet the work is inherently equal to the others in point of execution. The companion statue, "Music," was exhibited at the New Gallery in 1900.

It has been Mr. Ford's good fortune to be called upon for a number of memorials of importance, and he has proved his versatility by adopting a different style for each. The Marlowe memorial was set up in Canterbury in 1892. The figure is twin sister of the artist's "Dancing," just spoken of, and will be thought by some in the style of Delaplanche; but as it stands it is dainty in feeling and execution, as delicate a genius as you would care to meet. She is mounted on a pedestal, in the front niche of which a charming figurine of "Tamburlaine the Great" is ensconced; for the other niches "Dr. Faustus," "The Jew of Malta," and "King Edward II" were designed. The panel "In Memoriam"—the monument to Lady Lanyon, of which a replica was made for Dresden—has spontaneity, freshness, and life; yet not a few must regret—although there may be distin-



THE SINGER.

BY E. ONSLOW FORD R.A.



APPLAUSE.

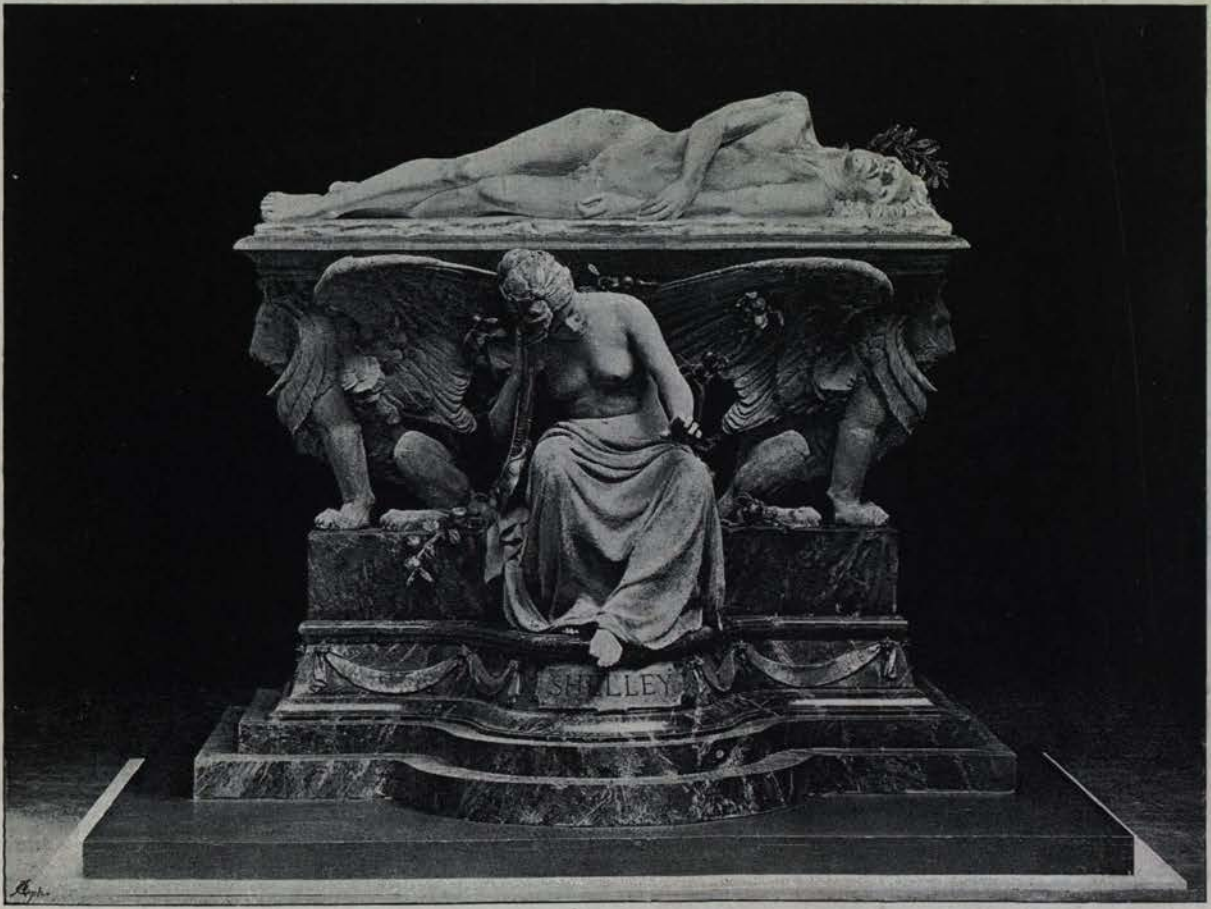
BY E. ONSLOW FORD, R.A.

guished precedent for the circumstance—that the cherubims' outer wings are bent down, as if there were not otherwise room for them in the composition. The "Jowett Memorial" is a very beautiful composition, full of colour, with its mosaics, its figures light and dark, its armorial bearings, its marbles, its metals, and its lettering—decoration in its widest meaning being here wedded to sculpture for the achievement of a pleasing result. In spite of the subject, such a treatment of the memorial is essentially joyous—symbolising happiness and pride in the man who has gone; only the recumbent effigy and the cherubim on guard provide the note of solemnity needful for such a subject. There seems to be about it an echo of Antonio Rossellino, in the sepulchral monument, say, of Cardinal Jacopo of Portugal, in San Miniato, at Florence, or of Desiderio da

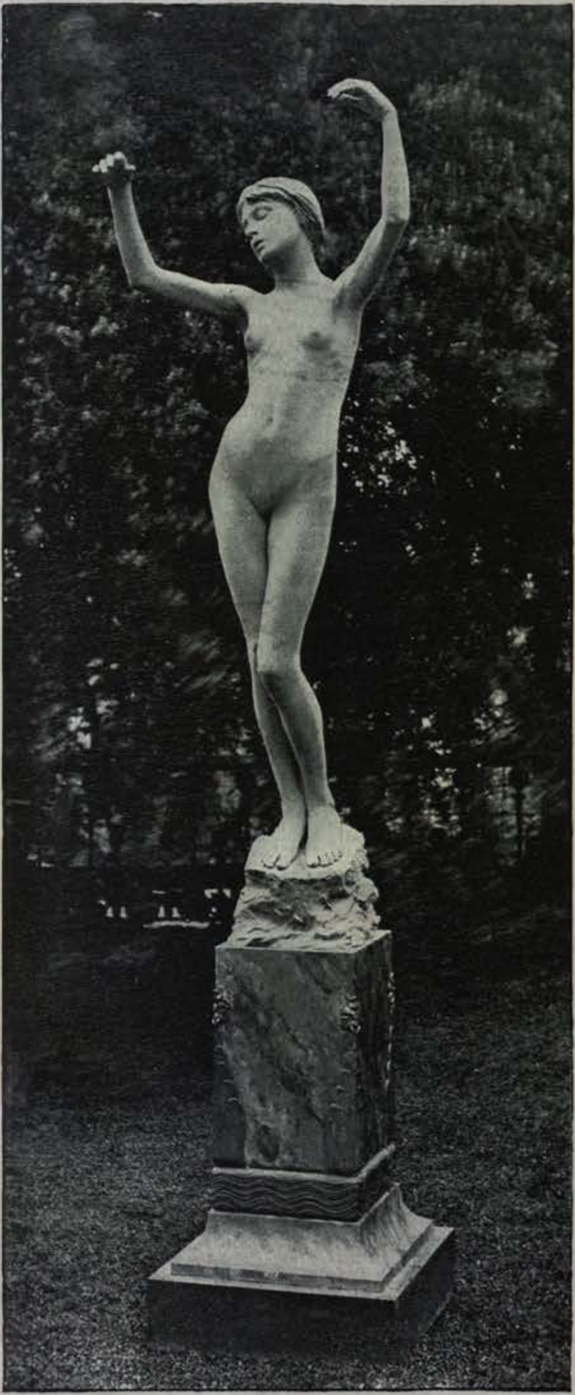
Settignano, in that of Carlo Marzuppini, in Santa Croce; or, still more, of Donatello.

The "Shelley Memorial" is a fine work, finer, perhaps, in its parts than in its entirety. The realism of the drowned body of the poet, so obviously dead, and so beautiful as it lies, may be thought to require no wreath at its head—for it is even still wet with the sea which has thrown it up. The relatively more conventional treatment of the mourning Muse—a charming idea—and the still more conventional winged lions, in what seems to the writer a somewhat different taste, may suggest to some minds slightly lacking in harmony of idea. Then we might have wished the girl and the lions smaller and less crowded, the slab enlarged downwards to a sarcophagus, and the metal ornaments on the base away; and then, having obtained the alterations we should like, we might find that the artist knew better than we what he was about after all! Still, if we compare this work (which has been erected at University College, Oxford, the gift of Lady Shelley, the poet's daughter-in-law), with the other version, with its plainer base, set up on the sea-shore at Viareggio, where Shelley's body was cast by the sea, we shall find that the expressive figure tells with greater force, even though the decorative quality be to a great extent surrendered.

A final word must be devoted to the "Gordon Memorial Shield," which was presented to Miss Gordon, the general's sister, by the corps of the Royal Engineers. It is a beautiful shield of silver, somewhat in the form adopted by Pietro Perugino in the figures of St. Michael. In the centre is the figure of St. George; above is Love, and below Justice, and the little children who were so much to Gordon play merrily around.



THE SHELLEY MEMORIAL
AT UNIVERSITY COLLEGE, OXFORD.
BY E. ONSLOW FORD, R.A.



ECHO.
BY E. ONSLOW FORD, R.A.

The work displays Mr. Ford's talent for goldsmithery in a flattering light.

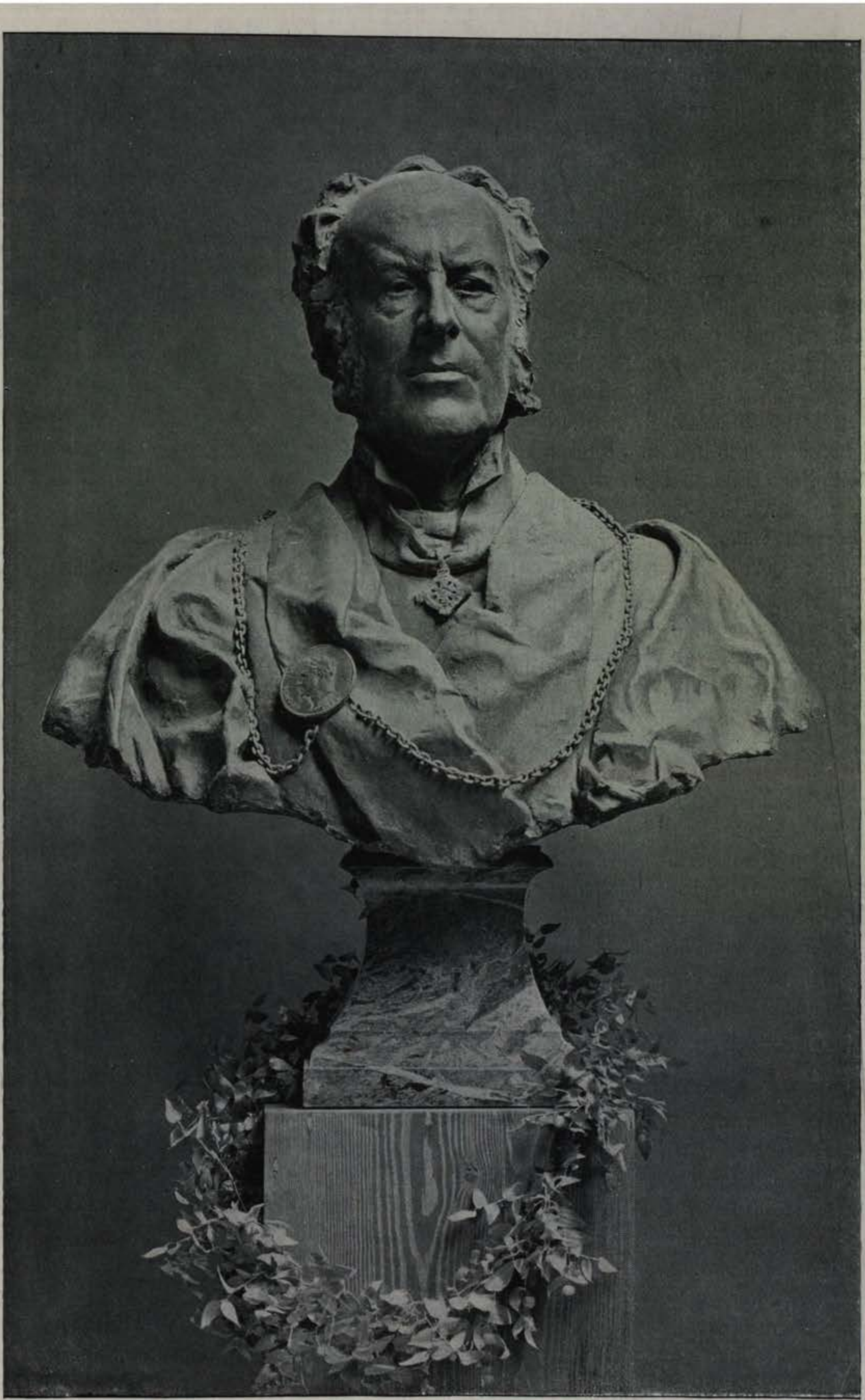
There is no need to dwell here on the sculptor's fine models for the coinage—the main competition for which was won by Mr. Brock—but it may be said of them that any who would deny Mr. Ford a full measure of imaginative power could not but admit that therein he displayed an originality as marked as his independence of thought and individuality.

The work of Mr. Onslow Ford always charms, and sometimes gives pause. For the spectator invariably feels the great artistic worth of the sculptor, his strong sense of the picturesque and feeling for beauty; but now and again he suspects that Mr. Ford has allowed his delightful passion for decoration to get the lead of his sculptural instinct, and to bring out the goldsmith to direct the sculptor. I do not say that the spectator is right; but this is certainly the feeling inspired by certain of Mr. Ford's most admirable productions.

Now, the work of some decorator-sculptors suggests that it should have been done half the size, notwithstanding that it may be so full of detail that if doubled in dimensions there would still be more detail than enough. At one and the same time it suggests a smaller thing, while crying out to be bigger, reminding one of the simple aphorism "Enough is sufficient; more, too much." It thus happens that smallness of detail threatens to become mean, and want of detail to produce poverty. It is pretty sure that of the two errors the latter is the preferable.

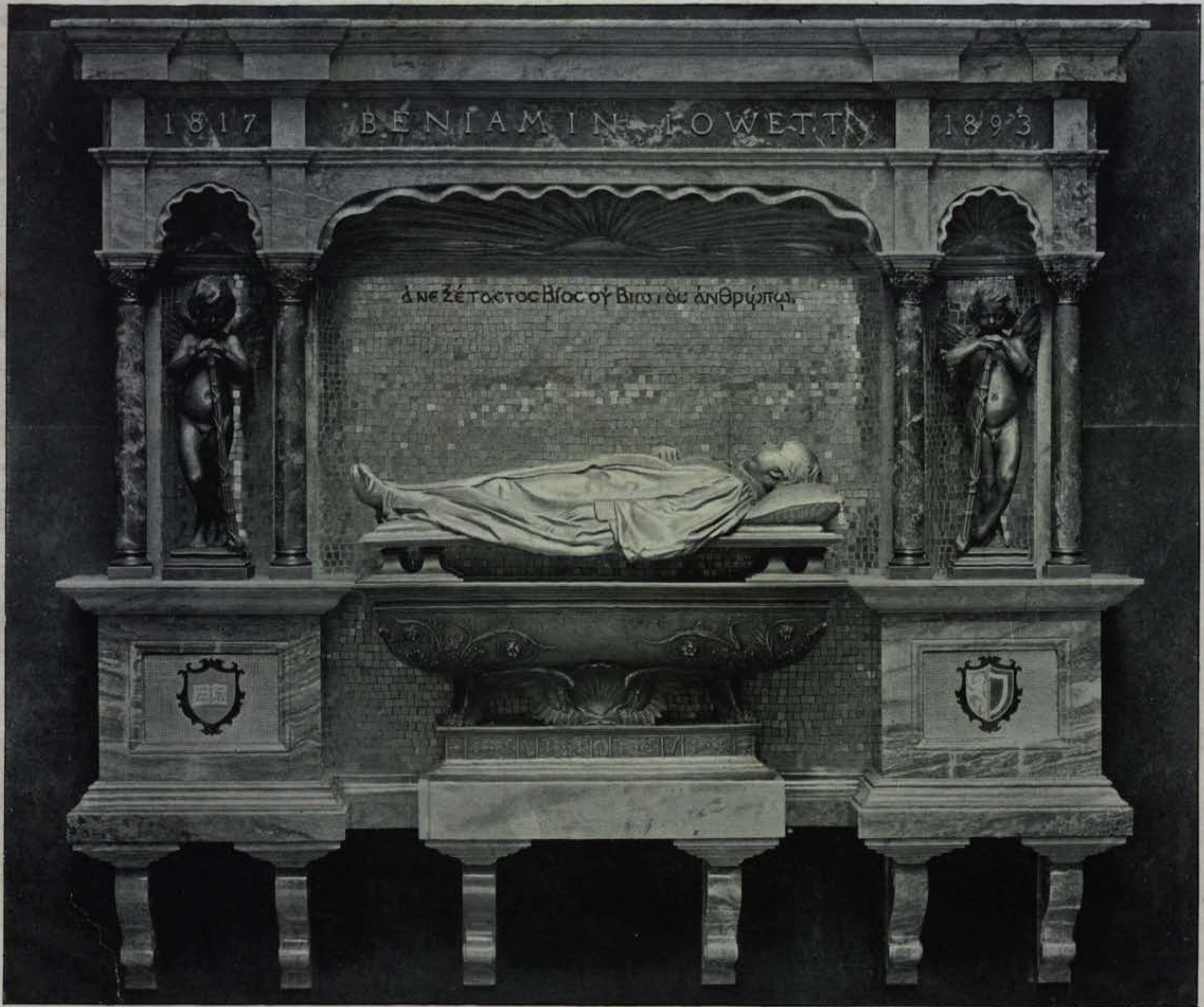
If we attempt to apply this theory to the work of Mr. Onslow Ford, we shall see that were it the production of a man of less brilliance and ability, of less taste and refinement, that work might occasionally be open to some reflection on the score of decorative detail. To set down an individual opinion—which may be repudiated by more considerable critics—the decorative detail, beautifully as it is wrought, and pleasingly as it is managed, suggests in some of the larger work that bronze rather than marble is the suitable material, and that tassels, chains, and the like tend towards over-enrichment. Whether this arises from the dexterity of the realism or not I leave the sculptors to determine; it is here merely sought to record the personal impression of an admirer. Yet it must be clearly stated that there is never wanting in Mr. Ford's work, a sustained effort after refinement and beauty.

His ideal figures are almost without exception delightful, charmingly pretty in the smaller work, with as close an approach to poetic realism as



SIR J. E. MILLAIS, P.R.A

BY E. ONSLOW FORD, R.A.


1817 BENIAMIN IOWETT 1893
ἀνεξέταστος βίος οὐ βιωτὸς ἀνθρώπῳ

THE JOWETT MEMORIAL

BY E. ONSLOW FORD, R.A.

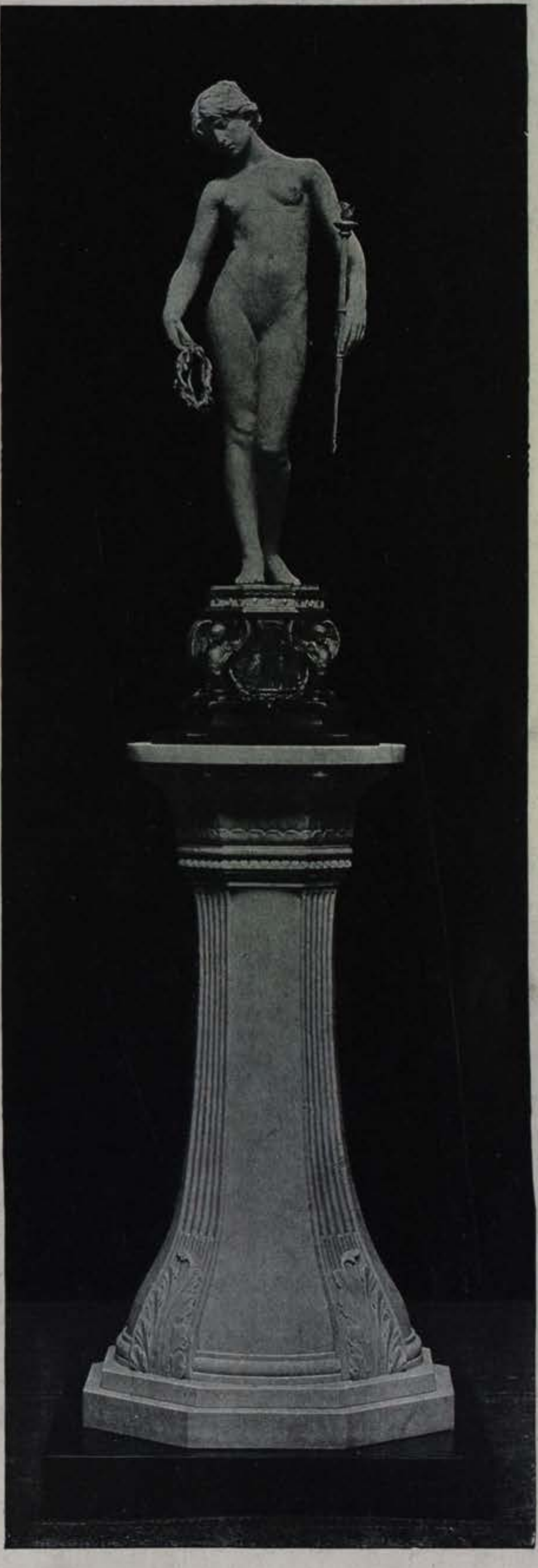
a true artist chooses to venture. In the larger work, as has been said, the sculptor has adopted a treatment of the ornament, the effect of which to some may appear in a measure to under-rate the glyptic quality; but in all, great and small, there are to be found a high degree of refinement and great charm of modelling, with a sweetness of feeling that is "grateful as dew" to the beholder.

In his portrait busts Mr. Ford excels. They are speaking likenesses: in every instance the man himself (or the lady) is before you—placed there without effort, without undue flattery, yet without ever showing the commoner side of the model, either in character or person. It is perhaps here that Mr. Ford is seen at his best. To come to detail, it should be said that while the treatment is clever throughout—hair, coat, tie, and even stiffened collar—the flesh and bone invariably retain their true relation, both of handling and effect. The whole is wonderfully realised, with admirable qualities of a metal treatment, except when unusual breadth is required, as for example in the superb marble bust of Sir Frederick Bramwell.

In design Mr. Ford's lines are always graceful; the composition invariably interests, and while the work more often strikes us with its realism than with its creative quality (by which "originality" is not meant), the modelling often charms us even more than the conception, novel and admirable as it may be. In spite of his inventiveness Mr. Ford delights on occasion to reflect a past idea, as when in "Lord Strathnairn" there is a sort of modern echo of the design of the Colonna statue at Florence, and in the horse, of Fortuny's equestrian picture of "General Prim." If this is so, it is but a compliment returned, for we have but lately seen how Burne-Jones in "Adam and Eve" based his work on Jacopo della Quercia, and Mr. Briton Riviere's "Mighty Hunter before the Lord" is a painted rendering of "Assur-Bani-Abla Pouring out a Libation on Slain Lions" in the Assyrian monarch's palace at Koyunjik, now in the British Museum.

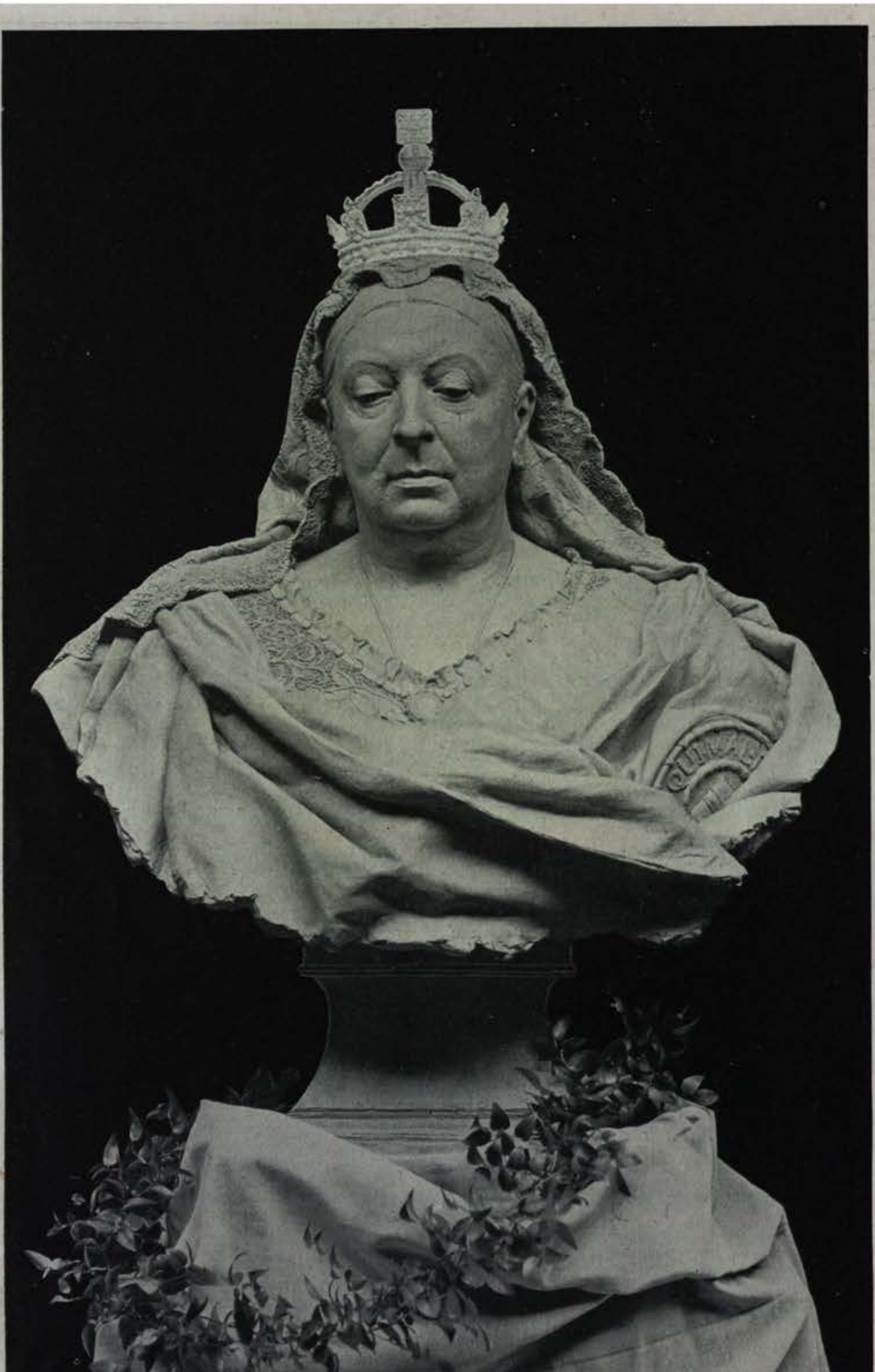
Mr. H. R. HOPE PINKER. 1875.

MR. HOPE PINKER had returned from Rome, but was still a student at the Royal Academy schools when he modelled the bust of Dr. Benson, afterwards



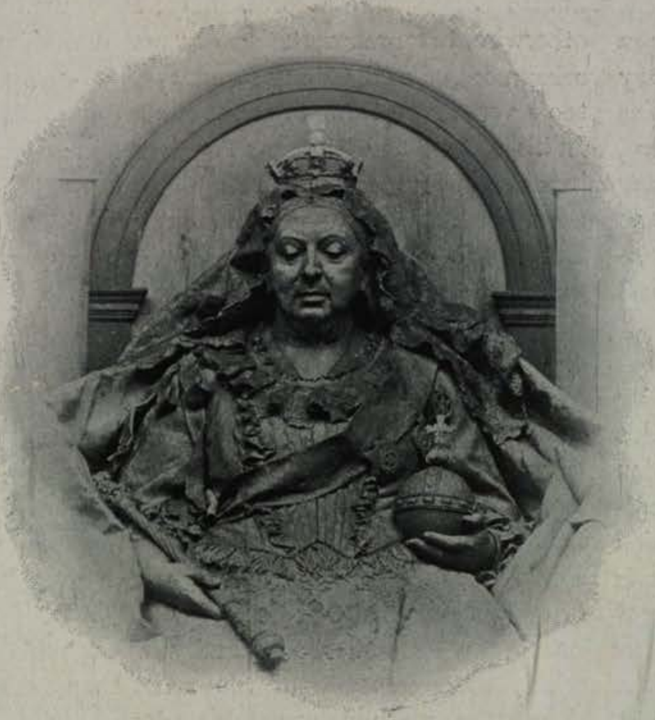
GLORY TO THE DEAD.

BY E. ONSLOW FORD, R.A.



QUEEN VICTORIA.

BY E ONSLOW FORD R.A.

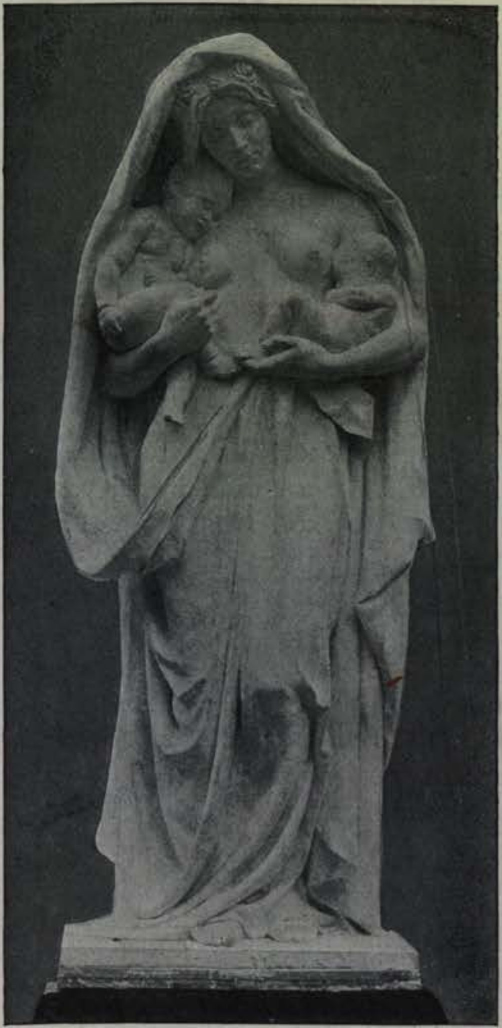


A DETAIL OF THE MANCHESTER QUEEN VICTORIA MEMORIAL.

BY E. ONSLOW FORD, R.A.

Archbishop of Canterbury, to commemorate the Doctor's connection with the Foundation of Wellington College. The work, exhibited in marble at the Royal Academy in 1875 and afterwards deposited at the College, brought good fortune to the young sculptor, as it led to commissions for busts of the fifth Duke of Portland for Welbeck Abbey, of Dr. Wickham (Dean of Lincoln), and other portraits. In the Royal Academy of 1884 Mr. Pinker exhibited a large ideal group of Britannia, and immediately afterwards was employed by Queen Victoria to execute for Oxford the statue of John Hunter, the model of which was exhibited in 1886. Among the sculptor's sitters at that time was Mr. Henry Fawcett, at whose death, which occurred soon after, Mr. Pinker was commissioned, after a competition, to produce his statue for Salisbury. The model for this work, which was to be nine feet high in bronze, was shown at the Academy in 1887.

Then followed the busts of Sir John Burdon-Sanderson, Regius Professor of Medicine at Oxford; Mr. Frederick Walker, High Master of St. Paul's School; and Dr. Jowett, the Master of Balliol. Among the sculptor's statues is one of Darwin for Oxford, another of Lord Reay for Bombay, a third (in bronze) of W. E. Forster (now on the Thames Embankment), and a fourth of Dr. James Martineau. The latter, executed in marble to commemorate the venerable divine's ninetieth birthday, was seen in the Royal Academy of 1898. A colossal statue of Queen Victoria was executed by Mr. Pinker for the Government of British Guiana—a work so large in size that the block, before the sculptor began on it, weighed not less than thirty-two tons.



MATERNITY. (A DETAIL OF THE MANCHESTER QUEEN VICTORIA MEMORIAL.)

BY E. ONSLOW FORD, R.A.

It is a feature of Mr. Pinker's work that it has life, and that it is distinguished besides by a quality which, for want of a better word, I may term "roughness;" whereby the artist avoids that close resemblance to actual clothing which, whether in marble or bronze, is so distressing a quality in many statues. For dignity and simplicity the "Henry Fawcett," in the market-place of Salisbury, is probably Mr. Pinker's most remarkable open-air monument.

Mr. T. STIRLING LEE. 1878.

MR. STIRLING LEE, by natural ability as well as by cultivation, is an artist of unusual elevation of mind and excellence of execution. In accordance with his particular desire no reproduction of any of his works appears here, as Mr. Lee is of opinion that even the excellent modern processes of photography, perfect as they are, cannot do them full and ample justice. There is a doubt in some minds whether the artist might not have become an even more distinguished painter than sculptor, such are the qualities of his work; but it cannot be pretended that he is not a sculptor of a very high order. To "place" him we need but recall to memory the relief panels with which he has decorated the St. George's Hall in Liverpool. In these Mr. Lee has probably given us what are the finest reliefs produced in this country; indeed, there are those who doubt if anything has been done in modern times in any country to excel them. Whether this contention be accurate or exaggerated, there is no doubt that by these works alone Mr. Lee's name must live.

In his work, generally, a fascinating colour is suggested by his light and shade—in many instances a pictural effect as much as sculptural. There is a "losing and finding" of the drawing and planes that possesses a great charm for the sensitive eye. Moreover, the work is never "cut up;" on the other hand, firmness is sometimes wanting as a foil or contrast. As has been suggested, his beautiful feeling for colour sometimes runs away with the artist at the sacrifice of form—which principle of form, after all, is the true test. Compared with some sculptors of the day, Mr. Lee is an ascetic in choice in materials, contenting himself with marble and bronze; so that his works generally remain beautiful studies of the human form. These forms may be draped or otherwise, but ornamentation or "accessories" are seldom introduced to any extent; Mr. Lee's art is too severe and eclectic to admit of such decoration. In his composition he aims at arranging his figures beautifully in a panel rather than at enriching them in detail as a designer would do. Mr. Lee's work is an example of how, comparatively unknown to the general public (whose attention he has not drawn by "important" works), a man may secure the regard and applause of his fellow artists and critics and win a high place in their estimation by a few small works, which crowds pass every day and scarce as much as glance at—or appreciate if they do. As a portrait-sculptor Mr. Lee has not set himself up. Portraiture, after all, is an art which does not bring out all the faculties. But when he does attempt a likeness it is usually a low relief in which there is more of the artist than of the sitter, the method somewhat dominating the portrait. It is certainly for his power of telling a story beautifully in marble that Mr. Lee will continue to be admired.

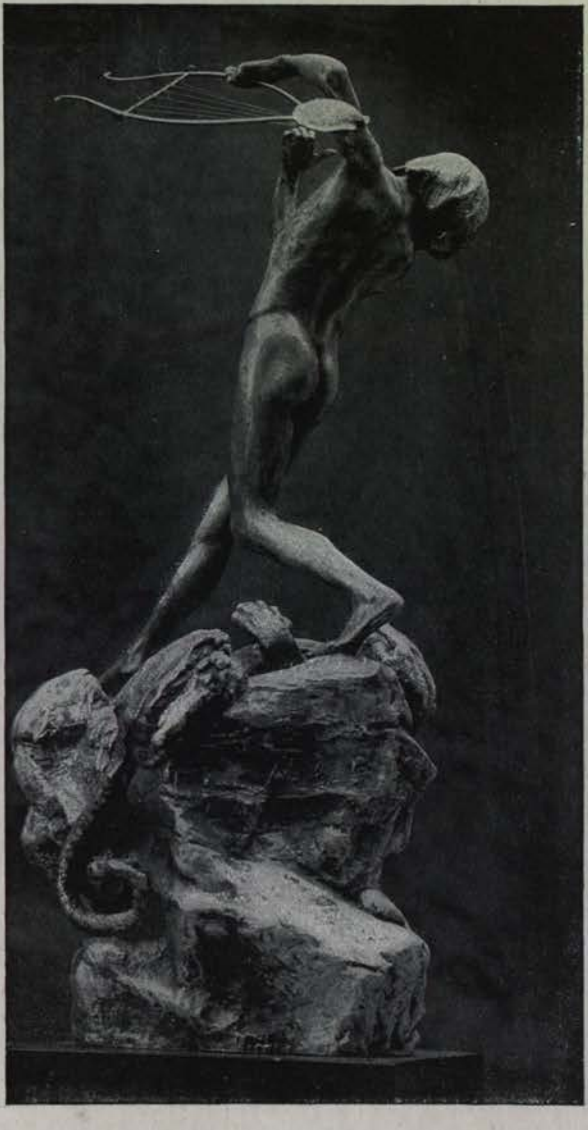
Mr. JOHN M. SWAN, A.R.A. 1878.

MR. J. M. SWAN, who occupies so large a place in the world of British Art, is one of the very few who have made an equal name in painting and sculpture. In the latter art he has specialised, so to say; but specialised for the sake of his love of a particular class of subject and not because of any given sort of profit that may accrue by such self-limitation. He is in fact a *precioso*, a stylist eclectic to a high degree, and takes his place beside the poet who would rather write a sonnet that is a highly polished gem than an epic of which he could not elaborate and refine its every image and its every word. This does not mean to convey that his work is perfect as a matter of course; but it does mean that he spares no pains and grudges no time or study that may help to make it so. Other artists are as particular as he, in a sense; but only a few of them will slave and worry about each separate detail involved as he does, as if his whole reputation depended on it—and rejoice all the while in the anxieties and the perils of his labour. And, after all, he must know that when his work is done there are not so very many who will care about it, appreciate its full beauty or understand its importance.

They are small for the most part, his studies of animal life, and, generally speaking, they deal with the *felidæ*, although, as we shall see, Mr. Swan has also reproduced the human figure; but it is as difficult to imagine him modelling a monumental statue of a popular Member of Parliament as painting such a picture as "Photographing a Wedding Party," like that of his friend and teacher, M. Dagnan-Bouveret. He aims at giving physical character alone, and only chooses subjects "with an interest" in so far as such subjects afford an opportunity of expressing that character in its different phases. For the same reason, no doubt, he has chosen the *felidæ*; not because of any special love for the tribe, but because they alone display with the fascinating beauty and expressiveness of their sinuous bodies the whole gamut of the passions in the most highly concentrated form. There is no pictural quality here; no false sentiment, no objective infusion, as it were, of the human emotions, such as we find in Landseer's canvases; but only, as it has been expressed, "the unidealised dignity, nature, and tragically puissant muscularity of these mighty cats." And that, surely, is enough.

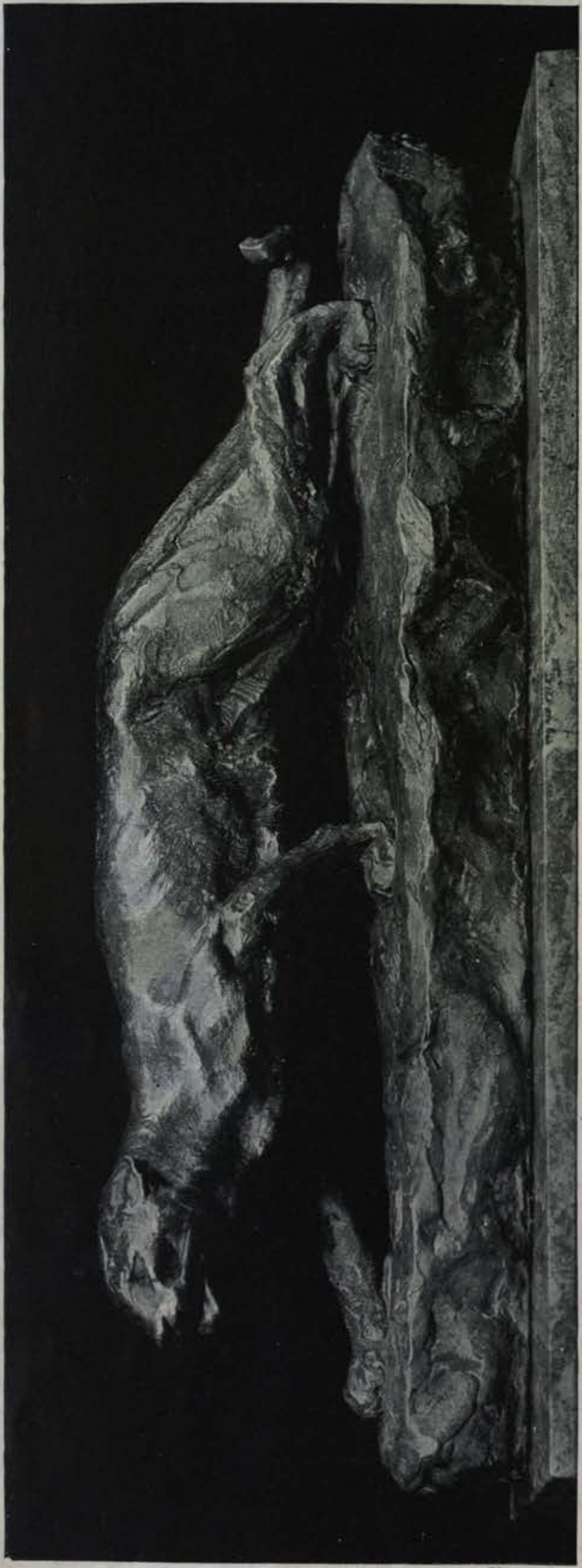
Mr. Swan received his artistic education successively in Worcester, at Lambeth under Mr. Sparkes, and at the Royal Academy schools, and afterwards in Paris. In London Mr. Swan had been regarded by fellow pupils as too much of a theorist ever to carry much energy into his work, as a visionary in art principles; and when later on they vaguely heard from Paris of a student there who, working under M. Gérôme, Bastien-Lepage, and M. Dagnan-Bouveret, and then under Frémiet, was doing remarkable things that were greedily acquired by collectors in France and Holland, they hesitated to connect the name with their friend of many theories. But in 1878 when he began to exhibit pictures at the Royal Academy it was seen that the seeds of the principles he had sown had borne good fruit. He made a success in Paris in 1885, and in London almost a triumph in 1889 with "The Prodigal Son." Thenceforward, he was in the front rank. But so far these contributions were all paintings.

But in 1889 he exhibited at the Academy a small model of a "Young Himalayan Tiger" in the manner, or at least the spirit, of Barye—a work in which truth of construction was allied to style, and wherein, paradoxical as it may appear, an almost Egyptian severity was not inconsistent with the grace and freedom of life. "An African Panther" and "Lioness Drinking" appeared in 1892—the result of a long and patient study of the manners and excitability of the great cats, the consequence of close observation and of that intelligent perception which gives birth to artistic imagination. Imagination, and that of a lofty character, is needful for the works here before the reader, for the models were animals



ORPHEUS.

BY J. M. SWAN, A.R.A.



LEOPARD RUNNING.
BY J. M. SWAN A.R.A.

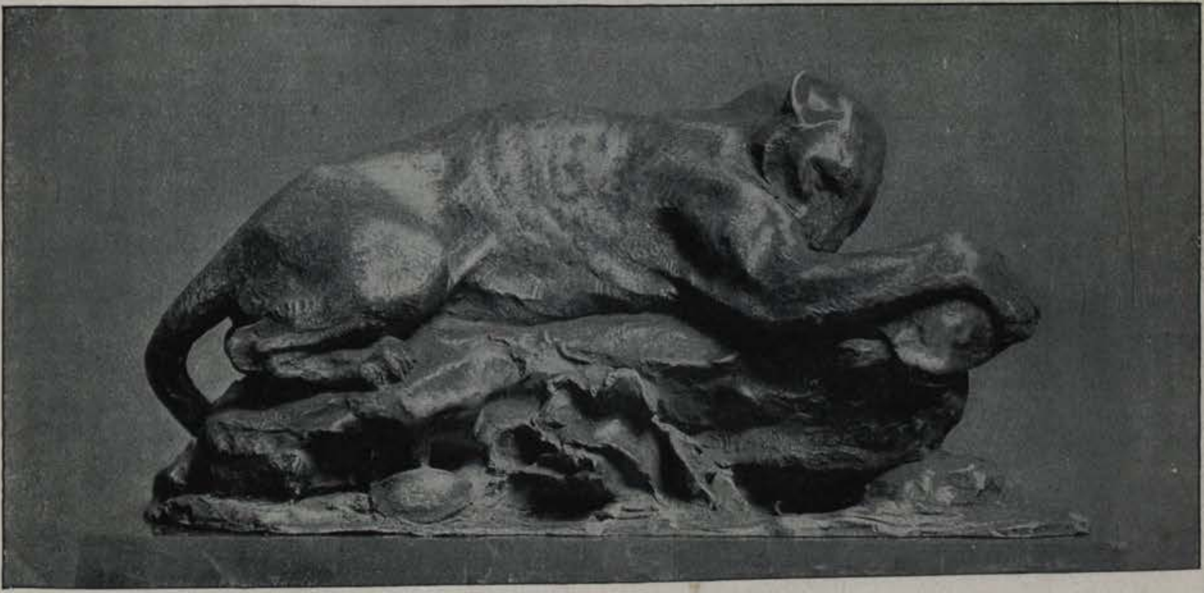
in the Zoological Gardens, confined in cages, some of which had never seen the jungle that is their natural home. Now, it can never be said that in Mr. Swan's pictures and his sculptures we ever feel the bars: the beasts suggest not captivity but liberty; we are impressed by the form, the character, the lithesomeness, the sinuosity, the strength and muscularity, and all the depths of feline meditation and passion—we are impressed by all these things, but never by the Zoo. Mr. Swan, in short, gives us the brute. His work is convincing because it is sincere; and it is instructive to recognise that of the studies just mentioned the "Lioness" is perhaps the finer of the two, although it took only as many days as the "Panther" took months.

Mr. Swan, it is understood, divides his allegiance between Barye and Frémiet, and unites the qualities of both so far as they can be assimilated by one of his independent mind, and reproduced by his own skilful hands with his own personal talent. No one could ever say that his models are not wholly Swan, or could mistake one of them for the work of anybody else. From Barye he sought grandeur of form and dignity of movement; from Frémiet, selection and elegance; but he used these men, as a capable student should do, as masters and not as material, not as models to be followed but as men who could point the way. Thus he worked not at the big cats alone, but at other tribes, and his cupboards are full of wax sketches, from kittens to kangaroos.

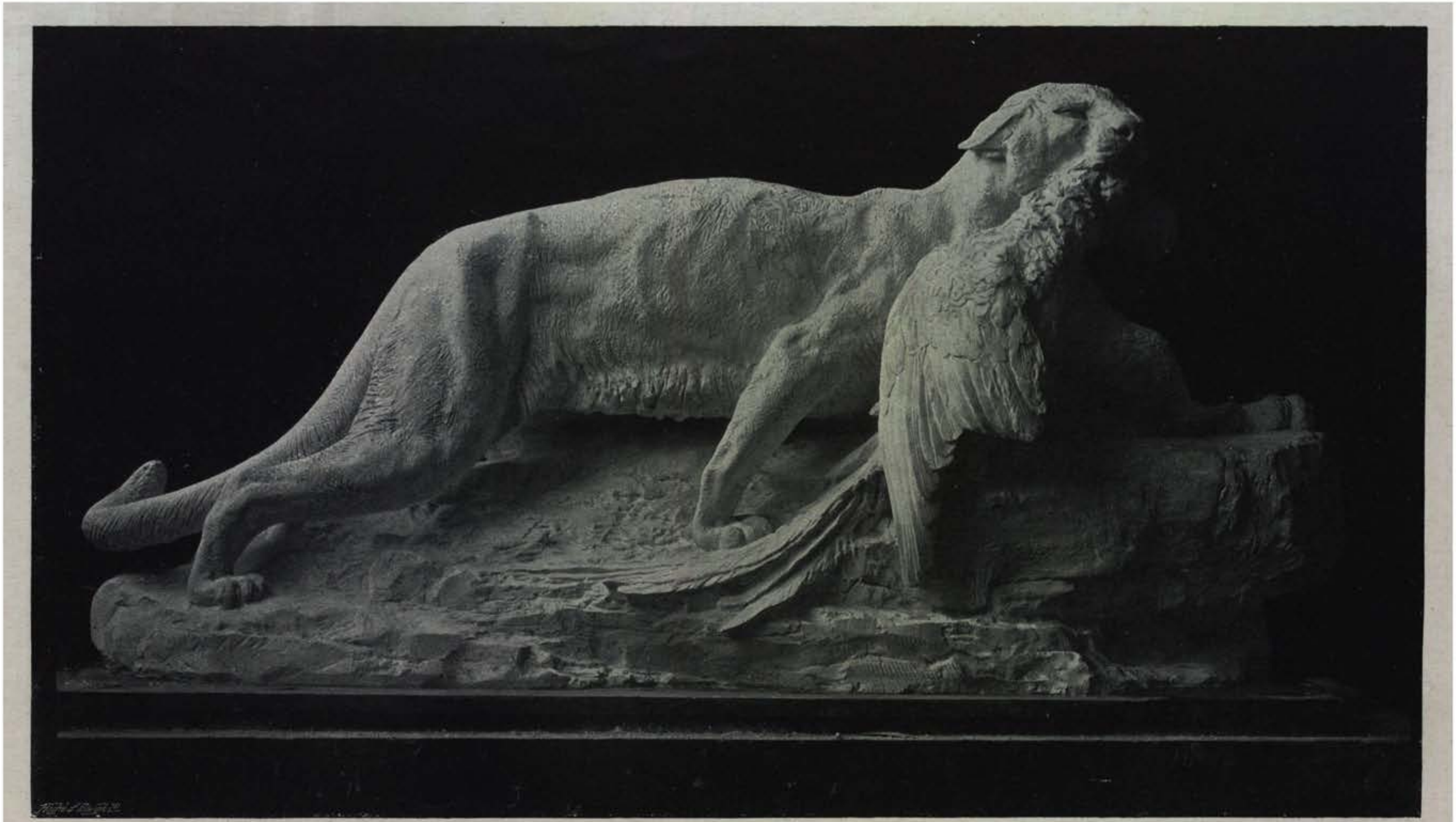
The figure of "Orpheus" was exhibited at the Royal Academy in 1895. It is a silver figure, muscular, and sinuous as one of the artist's leopards, with more of the Italian than of the French about it. In 1897 came the "Leopard with a Tortoise." Naturalists have denied that leopards play with tortoises; but assuredly, if they did, they would comport themselves like this creature of Mr. Swan's, with its tense muscles, its prominent bones and drawn-up joints, its stretched and folded skin, its cruel, suppressed frenzy of enjoyment—all expressed in strictly sculpturesque fashion. "A Leopard Running" and "A Leopard Eating" were the contributions of 1899. The former is a fine, grim study of a great cat's crawl, every inch of it expressive, with as much significance in its passionate tail, which we almost see to move, as in its fierce and threatening head; the latter still more aggressive as it half turns to defend its prey. The year 1900 was an interesting one, as it brought forth three noteworthy works: The first, the "Puma and Macaw," a group of extraordinary vivacity and vitality, perhaps Mr. Swan's masterpiece of modelling; the second, the silver statuette of "Fata Morgana," remarkable for the broad and distinguished treatment of the female figure; and the third, a likeness of the artist "M. Maris, Esq.," one of Mr. Swan's few excursions into portraiture.

Mr. Swan certainly knows more of the action of the animal with which he concerns himself than any other of our sculptors. There is a fine massiveness in his treatment of detail, whether it be the texture of fur and hair, or the hang of the skin. These are the points which seem to interest him most, and he appears to pass from the accentuation of action to the covering of skin and hair without seeking to emphasise the bone and flesh. Thus in his splendidly modelled, life-like works the difference between bone and fur, or flesh and fur, is not greatly insisted on. They are masterly studies, broad and big in handling. It may be merely the idea of the writer—but they frequently seem to suggest the painter, as their surface is one of tones as much as of simple planes, or light and shade. Perhaps it would be more accurate to say that they suggest rather high relief treatment. A characteristic about nearly every one of these admirable works is that their action is of a "crawly," sinuous nature—the characteristic, of course, of all the animals Mr. Swan has treated; but the fact suggests the question, hopefully expressed—will not Mr. Swan model us a horse?

Passing from the lower to the higher animals in the range of Mr. Swan's achievement, it is easy to see that it is the form and action that interest the artist—the expression of the body, not that of the face. This may be seen by examining his statuettes of male and female figures. They are intensely sculptural in a quattro-



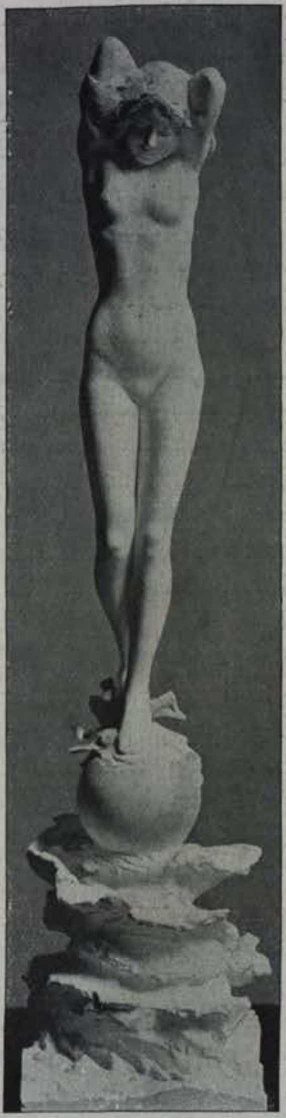
LEOPARD WITH TORTOISE.
BY J. M. SWAN, A.R.A.



PUMA AND MACAW.
(From the Plaster.)
By J. M. Swan, A.R.A.

centist feeling and, unlike what is not infrequently the characteristic of the smaller works of smaller men, they never suggest the "ornamental bronze." The daring pose of "Orpheus" expresses the feelings of the music-making beast-charmer better than any face could do. Adapted from the artist's picture with the same *motif*, this tripping, careless youth steps it amid the beasts he leads with his song, not unconsciously but deliberately. Audacious as it is in arrangement, it is a very perfect piece of modelling of its kind. Similarly, in the beautiful "Fata Morgana," modelled and cast in silver for Mr. Stuart M. Samuel, M.P., the unusually fine type of the girl who sat for it and the effect of her pose have interested the artist vastly more than the face and head. In such a case, it would appear, the sculptor comes forward and the painter recedes.

The characteristic of Mr. Swan's work, then, is the fact that he does not force his anatomical knowledge upon the spectator. Indeed, he partially conceals it and, as has been suggested already, he passes from the movement of the animal to the movement of its surface. If this be true, he is herein a disciple of Ruskin, who protested against the over-elaborate study and display of anatomy, which is apt soon to degenerate into posture-making, and the result of it gives us science rather than art. The artist who knows something of science must forget it when he begins his work, or, like the dead objects of his study, his picture or painting will look like death instead of life, and lose the greater virtue of expression in gaining the lesser virtue of construction. Strict adherence to scientific fact tends to bridle the artistic imagination. "When we dissect," says Ruskin, "we substitute in our thoughts the neatness of mechanical contrivance for the pleasure of the animal. The moment we reduce enjoyment to ingenuity, and volition to leverage, that instant all sense of beauty ceases." And he points out (without strict historical accuracy) that only when Art began definitely to decline, did the study of anatomy begin to be adopted as a study in itself. In other words, what we should ask for is a biography of the animal, not an X-ray photograph of it; for a poem, not a scientific demonstration. This is stating the extreme; but it expresses perhaps the reason why Mr. Swan pleases so many connoisseurs and disappoints so few.



FATA MORGANA.
BY J. M. SWAN, A.R.A.

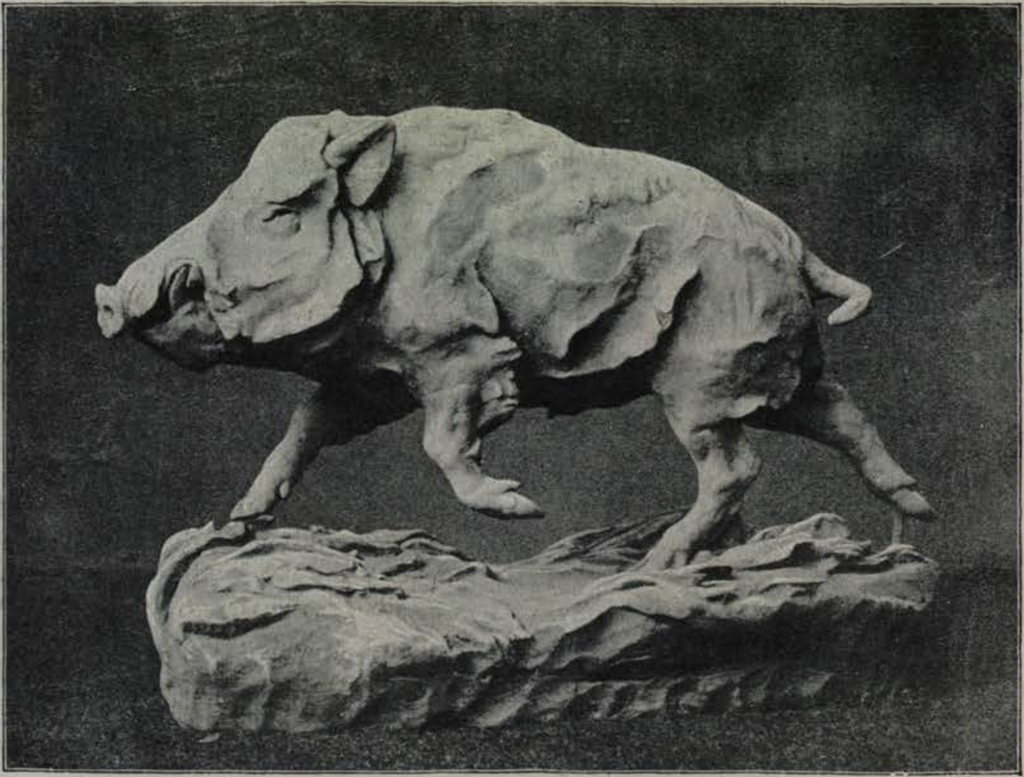
Mr. HARRY DIXON.
1881.

MR. H. DIXON is a man of varied talents in art, and is well known for his pictorial work, his admirable water-colour of lions having been bought by the President and Council of the Royal Academy for the Chantrey collection when exhibited in Burlington House in 1891. Mr. Dixon is a student of animal life not less enthusiastic than Mr. Swan himself. He was a lad when he began his training as a modeller, and he duly passed through Julian's *atelier* at Paris and the Royal Academy schools. His bronze "Wild Boar," here reproduced, appeared at the Royal

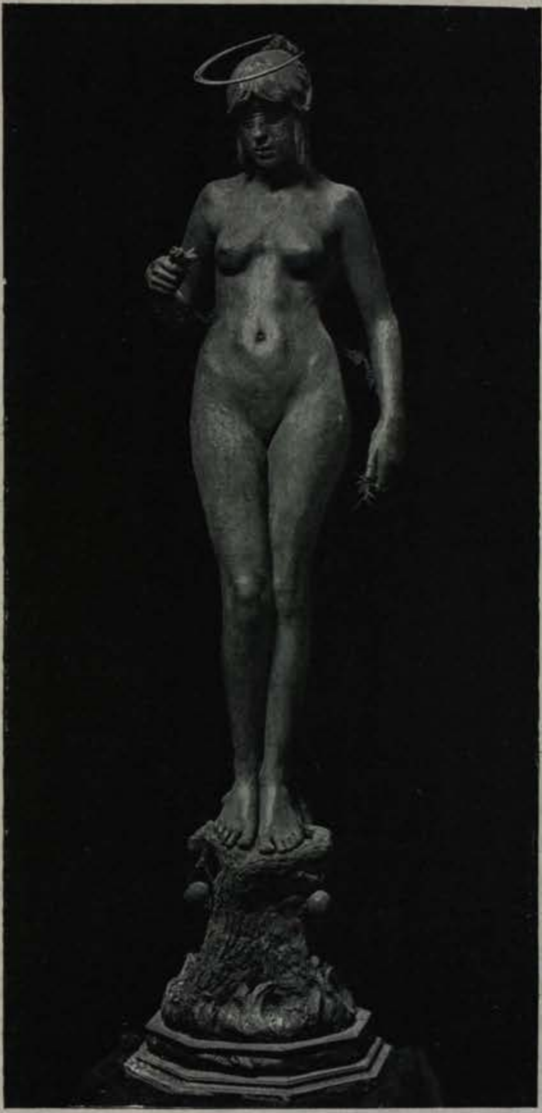
Academy in 1889, and this was followed in later years by other animal-studies in bronze, shown both at the Academy and at the New Gallery. Only one figure-subject, so far as I know, has come from him—the group of a pre-historic man with a dead wolf, which was seen in the New Gallery. Mr. Dixon has also been a frequent exhibitor at the Salon of the Champ de Mars. His best-known public work are the lions at the entrance of the Imperial Institute, which were executed in 1892. There is unquestionably suggestive modelling and breadth of treatment in the Imperial Institute lions; but the heads are somewhat lacking in dignity and nobility. It cannot be said that, generally speaking, there is the massive power, the mastery, about Mr. Dixon's work that we see in Mr. Swan's. Yet, the reproduction here printed of the "Wild Boar" shows the strength of his modelling, with the bold broad planes that testify to an easy mastery of his material, and a perfect suggestion of movement which proclaims the acuteness of the artist's observation and the knowledge of his subject. Mr. Dixon has done well to specialise, for his artistic sympathy with animals is as obvious as his consummate ability to render their character and nature.

Mr. A. C. LUCCHESI.
1881.

MR. ANDREA C. LUCCHESI is a sculptor of British birth, whose mother was an Englishwoman, and whose father, well known amongst artists, was a moulder, a Tuscan living in London. Mr. Lucchesi, determined to make art his work in life, met with obstacles almost insurmountable, and hardships and difficulties such as have beaten many men. He willingly laboured at the humblest duties in the lowest rank of his profession in the hope of ultimate success. In due time he was received as moulder and so forth into the studios of Mr. Armstead, Mr. Onslow Ford, and others, and at last, working in an attic which served him as lodging and studio, he sent his first contribution to the Royal Academy of 1881 and found it well placed. Maintaining himself in part out of commissions from the silversmiths, Garrard



A WILD BOAR.
BY HARRY DIXON.

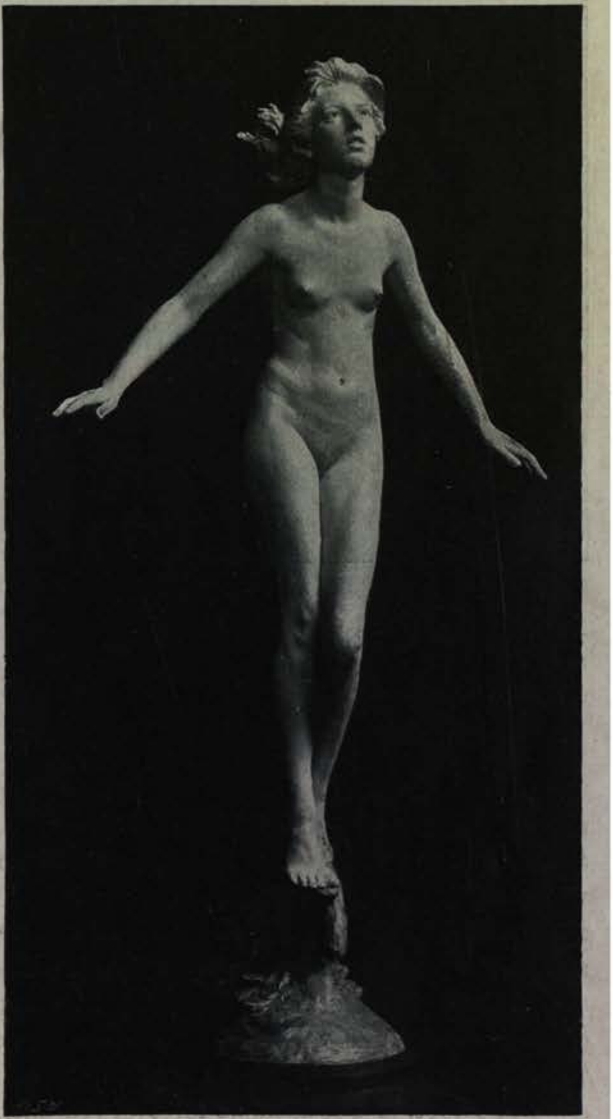


DESTINY.
By A. C. Lucchesi.

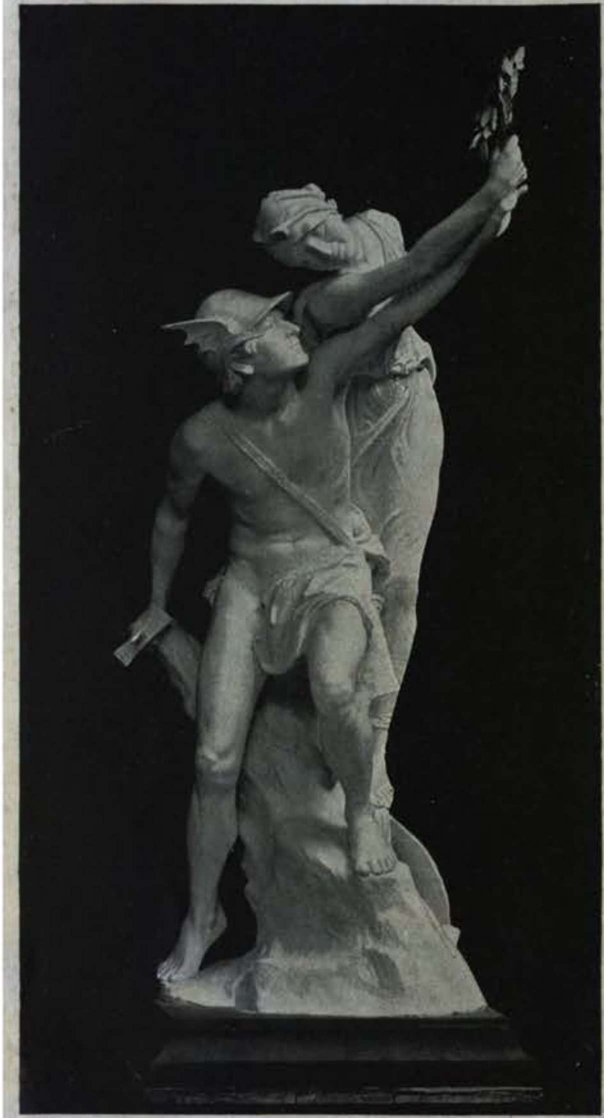
and Elkington, who had recognised his ability, he proceeded with the modelling of "The Waif" (Royal Academy, 1882), and then he obtained entrance to the Royal Academy schools. There he passed five years with striking success, regularly contributing to the exhibitions alongside the masters who were training him.

More than most men, Mr. Lucchesi has persisted in the production of ideal compositions. The female figure, rightly regarded by the sculptor as "nature's masterpiece," has always fascinated him with the beauty of grace. But his work which first attracted wide attention was "The Puritan: 'Soft Eyes looked Love'"—a charming bust, greatly admired for its maidenly sweetness and its innocence of expression. In 1893 there was exhibited at the New Gallery "Oblivion," a large nude ideal figure of a girl trembling, according to its signification, on the brink of futurity; at the same time he showed the small "With Modest Eyes Downcast."

Two years later "Destiny" was seen—the best figure so far—delicate, carried farther in the modelling, and not without poetic imagination in its treatment and its symbolism. This little statue, not unlike that of "Oblivion" but showing a solid



THE FLIGHT OF FANCY.
By A. C. Lucchesi.



THE MOUNTAIN OF FAME.

BY A. C. LUCCHESI.

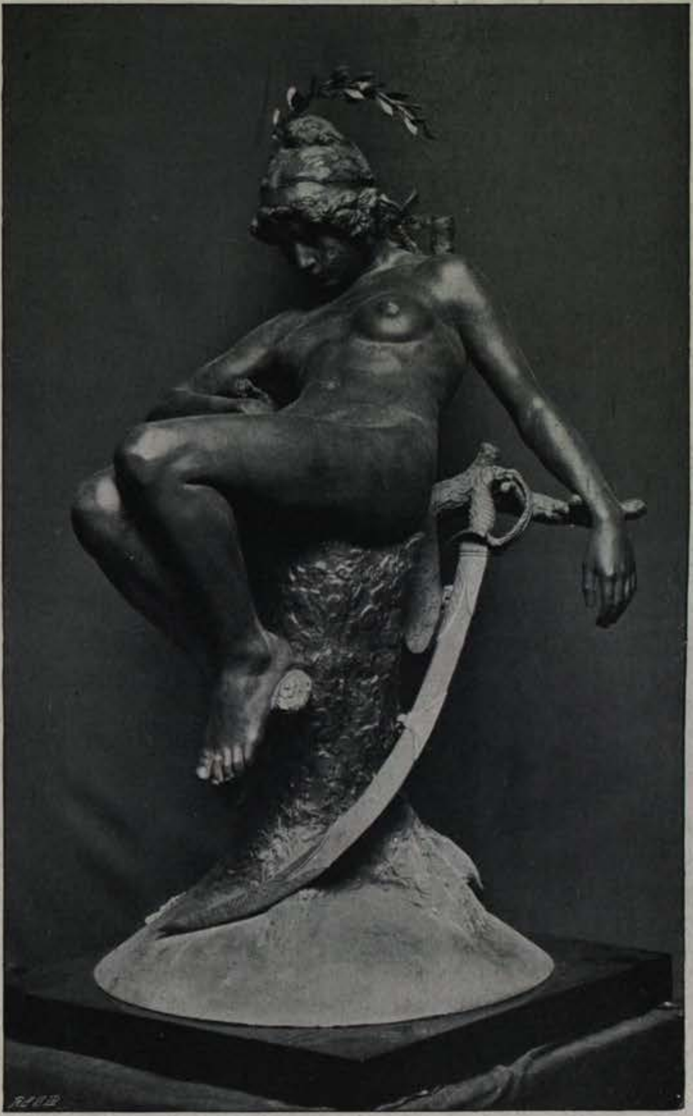
advance, obtained a gold medal on its exhibition at Dresden. In 1897 "The Mountain of Fame" was completed—an energetic group, treated with a vigour that almost achieved a striking success; and in the same year "A Valkyrie," in bronze—a decorative head somewhat lacking in energy of character. A far more ambitious work was "The Crash of Doom" (1898)—a figure, well poised upon one foot, of considerable force of sentiment, cleverly and earnestly modelled, but seeming to display power rather in its gesture than in its self. The strength of an argument lies not in the loudness or the quality of the voice but in the force of the logic. The suggestion bears, of course, upon the sentiment of the work, not upon its execution.

The ideal marble of "Innocence" appeared in the same year, with the sub-title, "For though encircled round by winding coils of sin, The soul of Innocence doth take no taint within." The allegory is obvious, with a great snake winding around the soft flesh, as in Franz Stück's picture of "Sin," or the painting by Lenbach; and the girl's head reminds us of the type we are accustomed to from Mr. Toft. But this half-length is broad and expressive, and judiciously realistic, and illustrative of the sculptor's motto, "Nature before everything." In addition to these works should be mentioned the bust of "Her Imperial Majesty Queen Victoria," which, unknown to the general public, has not gone without the encomiums of the Court. "A Vanishing Dream," a sad figure raised upon a base above the thorny briar of reality, was the work of 1894 (Royal Academy), "The Flight of Fancy," expressively handled, of 1896, and "The Myrtle's Altar," of 1899 and 1900. In the last mentioned it must be admitted that this clever work would have been far better without the realistic sword, crown, beads, crucifix, money and myrtle that attenuate the sculpturesque idea. In pose it reminds one of the Barberine Faun in the Munich Glyptothek, and the figure may be considered Mr. Lucchesi's best effort. "The Victory of Peace," of 1901, is intended to decorate the public park in Auckland, and is an attractive work, which would have been better had the lines of the dove's tail not been continued into the drapery.

It is difficult to determine how far there is encouragement in England for the purely ideal study of a nude figure endowed with a poetic title; but the patronage of the better class of such work is unhappily limited. Nevertheless, Mr. Lucchesi, with praiseworthy courage and probable self-denial, is one of the group of young sculptors who have latterly devoted themselves to ideal statuary, whatever collectors may think. Some of these young men, doubtless, must find it hard to make their work pay: that is the fault of the public; but Mr. Lucchesi seems to have given up his time so completely to this section of his art, and has produced his figures in so considerable a number already, that it seems as if his enthusiasm and ability must have established an appreciation of the higher walks of sculpture. Year by year he presents to the public a very charming figure, pleasing alike in idea and execution. His main excellence must be said to be in his treatment of the nude. Ornament upon these seems to bring with it an element of weakness, and, whether drapery or accessory, to distract by the contrast of realism. His nude figures, then, very carefully and sincerely modelled, with a grace of their own, are not helped by drapery or decoration, and they always succeed—which is not the invariable good fortune of all fine statuary—in pleasing the spectator. With him, more than with most sculptors, beauty must be unadorned to be "adorned the most."

Mr. ALFRED GILBERT, R.A.
1882.

THE position of Mr. Alfred Gilbert in the art world of England has long since been proclaimed by his brother-sculptors and accepted by the public. Their admiration, which is born of sober judgment, has set him on a pedestal so high that his work as a whole is almost beyond the range of



THE MYRTLE'S ALTAR.

BY A. C. LUCCHESI.

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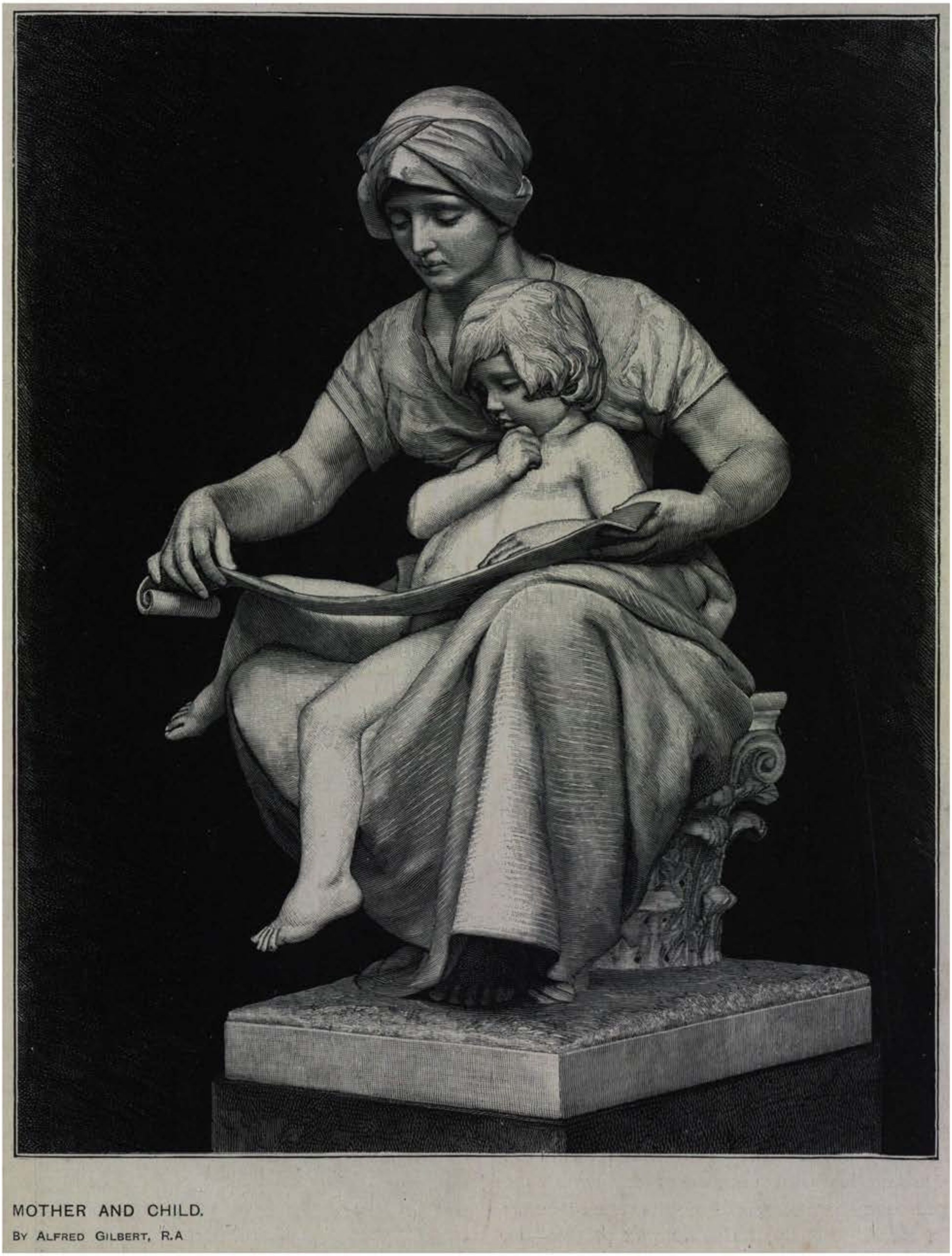
outside criticism, even as his reputation is beyond harm and attack. The enthusiasm with which his name is everywhere received and his work welcomed amongst artists and connoisseurs is the result of no sudden vogue but of a deliberate verdict after critical examination. Rarely has a man, in the whole history of art, burst upon the world with a message of hope conveyed in more splendid achievement and so gallantly maintained the position at the very front of his profession, into which he quickly sprang. Alfred Gilbert's name stands alone as one who has preached in his work a great movement, and in less than a decade effected, more than any other man, the salvation of the English school, and influenced for good, quite as much as M. Dalou, most of the young sculptors of the country.

Mr. Gilbert is the son of a musician. Himself consumed with a passion for music, he makes us feel it in the harmony, the song, and the rhythm in his works. His taste led him at first to follow the Florentine sculptors of the 15th and 16th centuries, but when he became assistant to Sir E. J. Boehm, from whom he derived not a little benefit, he seems to have found in the strong, robust, and skilfully-presented realism of that rather unimaginative and unpoetic sculptor, a lucky counter-current to any tendency to dwell too much on the past. On leaving Boehm and South Kensington (under Mr. Lantéri), he entered the École des Beaux Arts in Paris and worked under Cavelier; and in the influence of French "modernity," refined and restrained, he found that style and distinction, the spontaneity and skill, which culminate in the quality of life in sculpture of which he early learned the secret. Thence, in due time, he removed to Italy, where he had a sharp struggle to attain such excellence in his art as would lead to triumph.

His chief production at this epoch was the beautiful group of "Mother and Child." This harmonious work was seen in Rome by Sir Henry Doulton, who secured it for himself. It brings to mind, perhaps, the teaching of the French school—the "Charity," say, of Dubois—but it recalls as well the ease and dignity of arrangement, and some of the virility and firmness, of Michael Angelo's "Madonna and Child" in S. Lorenzo, in Florence, or that other group of the sculptor at Bruges. The work was younger, of course, but what it lacked in rugged power it gained in sweetness, in tenderness, and familiarity. The mother, it will be seen, is seated firmly on the symbol of man's noblest and most enduring work—typifying traditional beauty in art and life, while she teaches the child from the record-scroll of the past. The figure of the woman, it may be said, was modelled from the artist's servant, and the child from his second son. Perhaps, if Mr. Gilbert had to execute the group again, he would replace the Corinthian capital with another sort of seat.

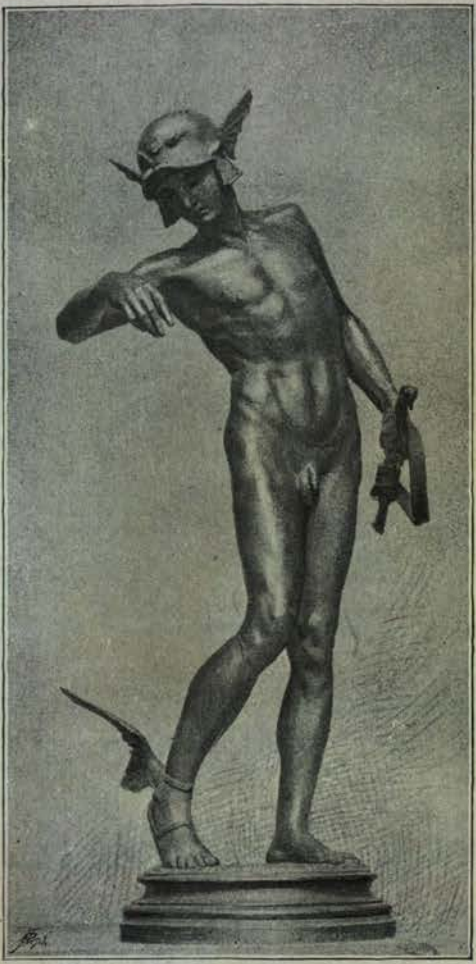
During a stay in Rome of four or five years Mr. Gilbert formed his style: that is to say, such a style of his own as might, and indeed ought to, change with the sculptor's gradual development. He at once began to show his artistic sympathies, broad and deep, his knowledge of every phase of his art, his complete command of his tools and of material. If he delighted in his art, he rejoiced not less in his craft as workman, and the artist in him honoured the craftsman more and more as time went on. He gave testimony of being possessed of an art-intelligence of the highest order, with a mind brilliant and cultivated, which had not been robbed of its poetry and imagination by the severity of its training.

Mr. Gilbert's appearance in the Royal Academy did not escape the vigilance of the critics. "Perseus," the large statuette in what has been called "heroic genre," was greeted at once for its simplicity and grace, its beautiful arrangement of line, its refinement, elegance, and life. Some might have compared it with Donatello's "David" in the Museo Nazionale in Florence; others may have talked of the Praxitelean "Dionysos" at Naples; but all recognised the exquisite realism that stamped the work with nineteenth century feeling, with its beauty and variety of surface, the highly elaborated modelling modestly quiet, the pose so graceful, so natural, yet so sculpturesque. The impression made by this bronze (which was acquired by Mr. J. P. Heseltine) was deepened the following year by yet another bronze. This was the "Icarus," which gave the artist so much trouble in the casting. Here, again, the ease and truth, the freshness, elegance, balance, and repose; the fine silhouette and the subtle modelling were applauded on every hand. The dramatic quality, not obvious but rather suggested



MOTHER AND CHILD.

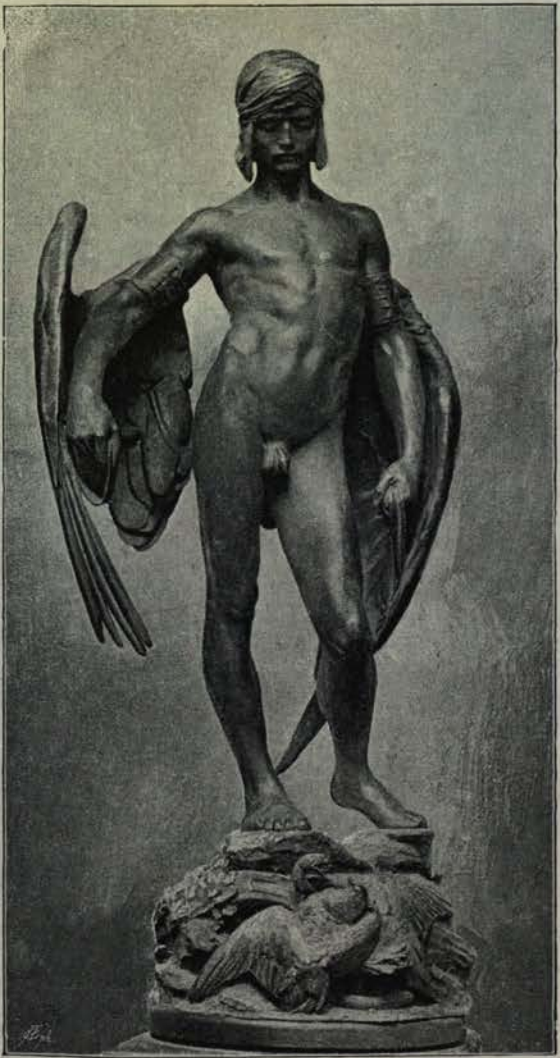
BY ALFRED GILBERT, R.A



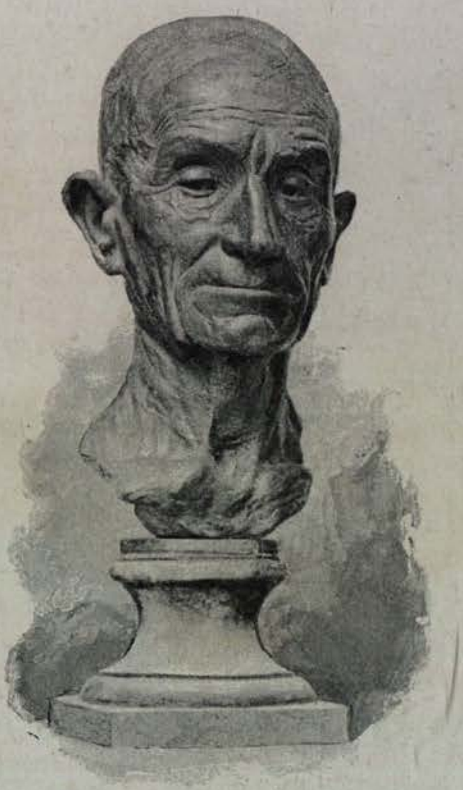
PERSEUS.
BY ALFRED GILBERT, R.A.

or implied, was felt by everyone; and it was openly declared that the young sculptor had challenged the "David" of Mercié, the great sculptor of France.

He was now watched for his other ideal work, and as it came it was received with increasing applause, to which the artist took good care to close his ears: his judgment was not to be warped nor his strenuous labour affected by public approval of works which did not arouse his own enthusiasm and which he hoped soon to surpass. Two busts called "Study of a Head," cast by the waste wax process—as, I believe, the "Icarus" had also been cast—were modelled with a breadth which was at that time unusual. The girl's head is distinguished by remarkable dignity and beauty; the man's by its character; while round the mouth of the latter is that subtle play of expression which reminds one of the most felicitous rendering by Donatello in the past and of Bastianini of late years. Three more extremely notable works belong to this class: the pathetic "Kiss of Victory;" the romantic "Enchanted Chair" (1886)—a statue which has influenced directly so many others—and "Comedy and Tragedy: *Sic Vita*" (1892). In this last work a nude comedian, holding in his hand a laughing mask, looks down with expression of sudden pain and horror at an insect which has stung him in the leg. It is a matter for discussion whether the subject was worthy of such fine sculpturesque treatment; it



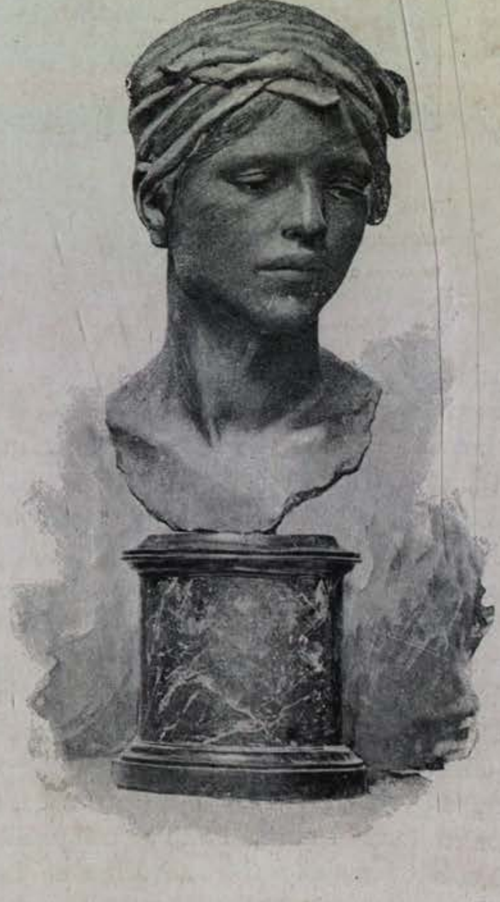
ICARUS.
BY ALFRED GILBERT, R.A



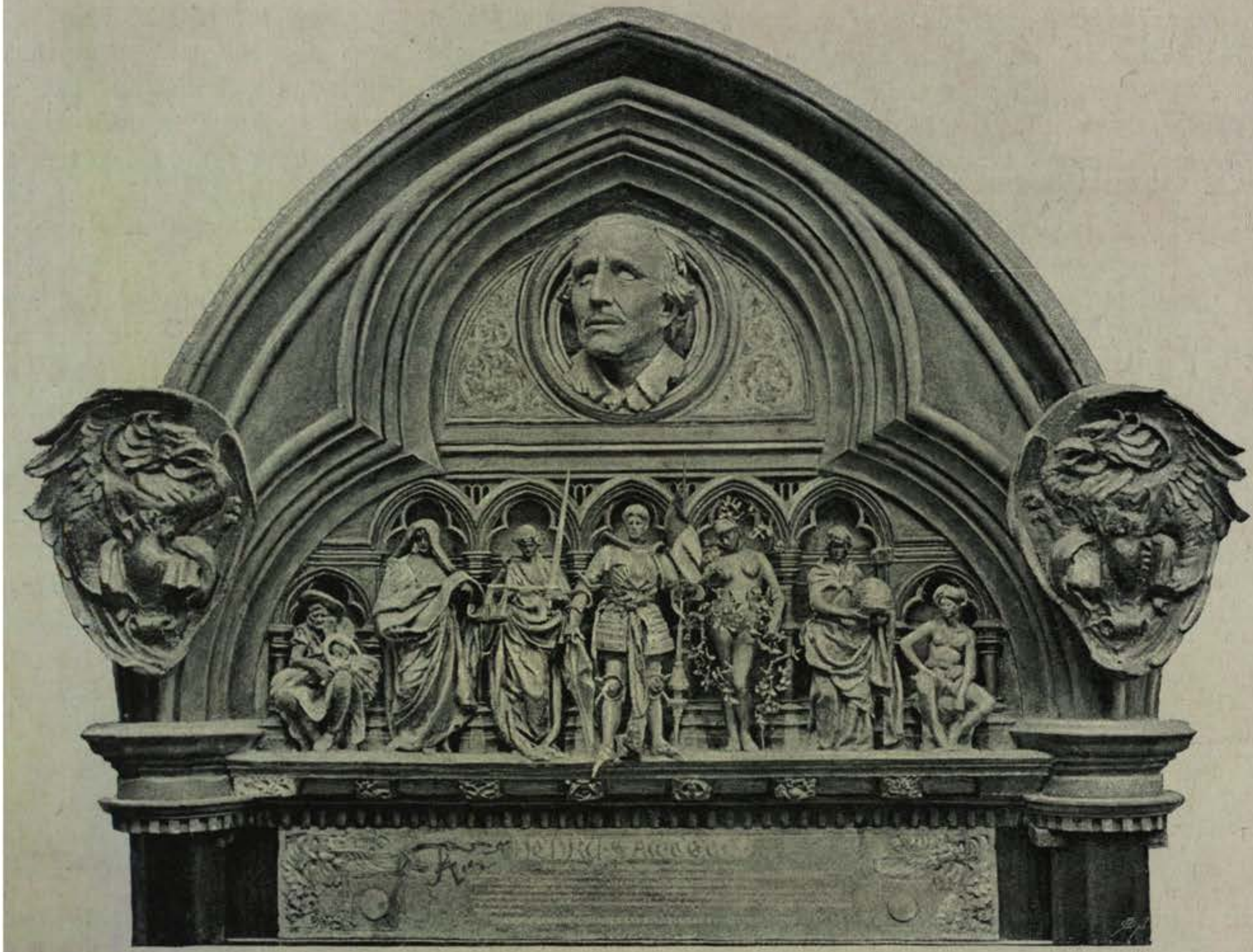
STUDY OF A HEAD.
BY ALFRED GILBERT, R.A

may be asked whether the emotion of "tragedy" is really not as much too strong in the statue as in the title for such a cause—unless, indeed, the bite is poisonous. But there can be no sort of doubt of the importance and beauty of this masterly work, whether from the point of view of expression, arrested motion, or subtle modelling. The figure lives, yet does not live too much.

At the opposite pole to such ideal work is, in its nature, the portraiture of the bust and the statue. Yet Mr. Gilbert has touched his portraiture with the magic of his art, so that it becomes work of imagination. The busts of Mr. J. S. Clayton and of Mr. G. F. Watts, R.A., executed in 1889, are not merely likenesses in the round; they are little biographies, full of character, with the spiritual, as well as the physical, side of the men displayed with manly sympathy. Flesh and textures are perfectly realised, yet broad, simple, and modest as can be. Another characteristic bust is that of Sir George Birdwood (1892), with the bold arrangement of the arms showing and the hands fingering an Indian image with the touch of an expert. It is, so to say, a short half-length, but it attracts the spectator and satisfies him at once with its life and character. So, too, the large bust of "Baron Huddleston"—a posthumous portrait, exhibited in the same year—aims at a fine effect as well as at likeness, and achieves it by boldly putting the judge into his full-bottomed wig and robes. The head of Frank Holl, R.A., in the St. Paul's memorial, is the noble tribute of one fine artist to another; and "Thoby: Son of Val Prinsep, Esq.," a fascinating study of a handsome boy; "Mrs. Henry Cust," exhibited also in 1900, shows a tender appreciation of female charm. Then there is "Lord Reay," in Bombay, and others; the seated statue of "Dr. Joule," the scientist, which was modelled for the Town Hall of



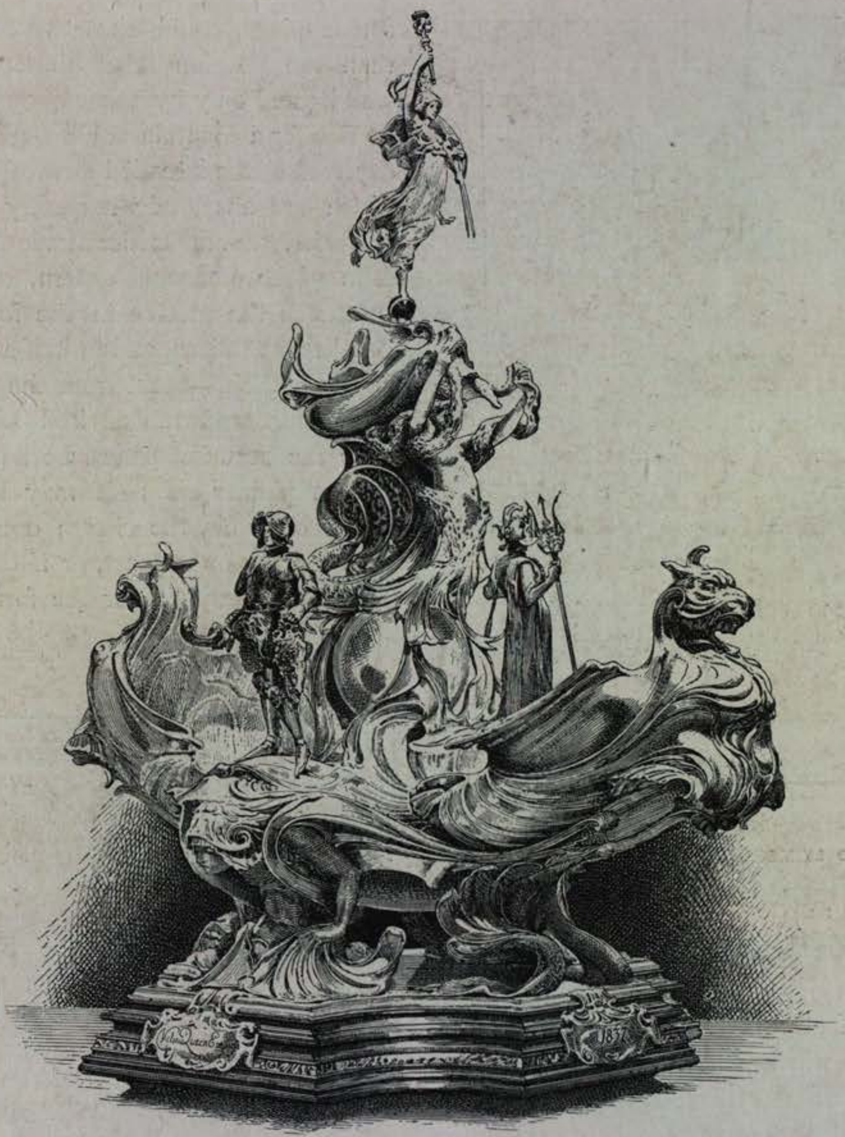
STUDY OF A HEAD.
BY ALFRED GILBERT, R.A.



THE FAWCETT MEMORIAL.
(WESTMINSTER ABBEY.)
BY ALFRED GILBERT, R.A.

Manchester (1894); and the fine figure ot "John Howard," set up on its highly original pedestal in the market-place of Bedford on the centenary of the philanthropist's death.

But none of these is comparable for importance with the great work with which in the public mind Mr. Gilbert's name will ever be associated. This is the magnificent statue of Queen Victoria, erected at Winchester. The Queen—Queen Victoria, the Queen of England and the Empire, the head of the State—in all her magnificence of office, personifying in herself all the splendour, all the greatness of her vast realms, dignified and superb, bearing easily all the emblems of majesty the artist has so happily devised—yet gentle, the mother of her children, tinged with melancholy at her lonely state, her face lined with noble turrows earned in the service of her people—such is this statue, surpassed in excellence and perfection by no effigy, no monument ever wrought by artist to the honour of the Sovereign he loved and revered. Grand in its masses, graceful in its lines, the person of the Queen unaffected by all the symbolical figures and fanciful ornament with which it is enriched, it marks the highest level to which sculptor and metal-worker has reached for many generations, perhaps for centuries past. The fertility of an ardent and poetic imagination is seen throughout—in the arrangement of the figure itself, in the exquisite Victory that surmounts the orb, in the stately throne, full of invention, originality, and inspiration, worked out in every part and every detail with infinite



EPERGNE FOR H.M. QUEEN VICTORIA.
BY ALFRED GILBERT R.A.

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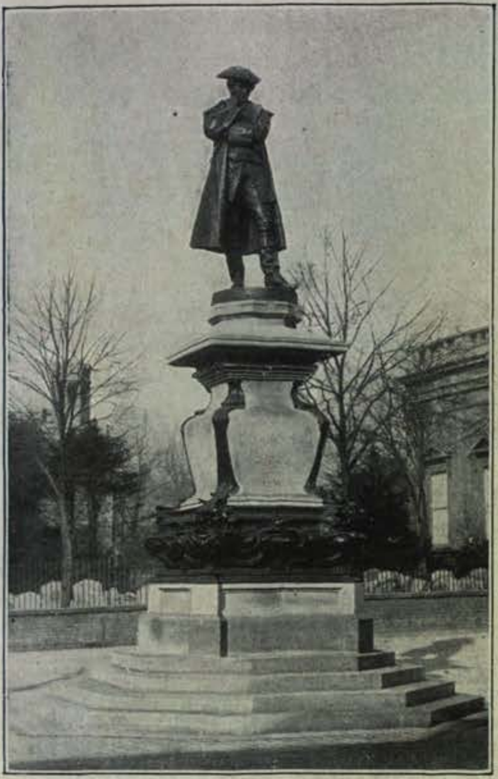
care, lovely in proportion and beautiful in feeling, exquisite from whatever point it is regarded. The main conception is never lost sight of, though it gives birth to a score of dainty conceits; and the work as it stands is a masterpiece among masterpieces.

Yet, even in presence of this great achievement, the memorials to Henry Fawcett and the Duke of Clarence do not lose their force or their penetrating charm. The former, executed before the statue of the Queen, may be seen in Westminster Abbey. It presents a touching medallion-portrait of the blind statesman, set in a composition of a sort not seen in England before, but recalling, in its row of beautiful and expressive little figures—"a little garden of sculpture," it has been termed—the conception in the Greek and Roman sarcophagi: that in the Imperial Museum of Constantinople, for example, or the German or Italian altar-pieces of the Renaissance. But this memorial is entirely modern and original, and is the parent of a whole family of sculptures it has inspired in others. The figures of Brotherhood, Zeal, Justice, Fortitude, and Modesty are all separately thought out, each with its pose, texture, shape, gesture, but all bound together

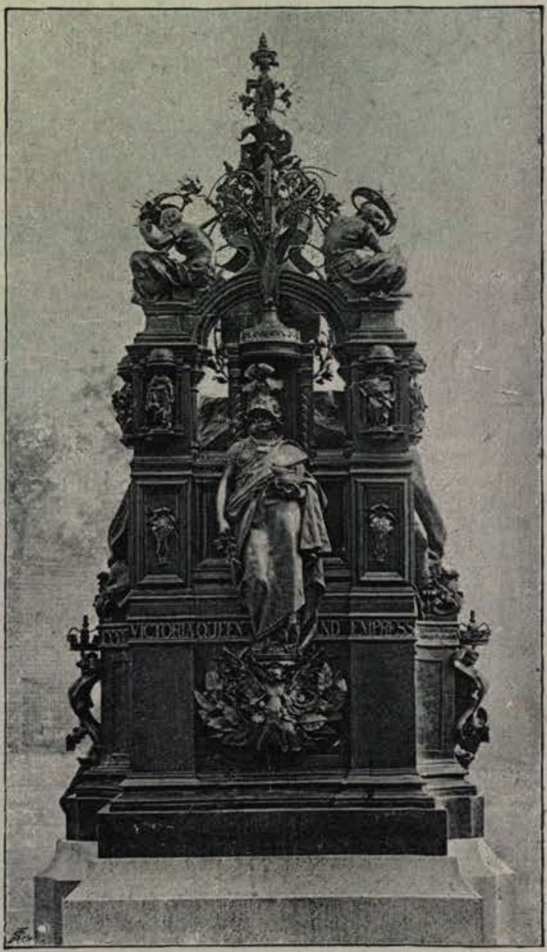


THE HOWARD MEMORIAL (BEDFORD).

BY ALFRED GILBERT, R.A.

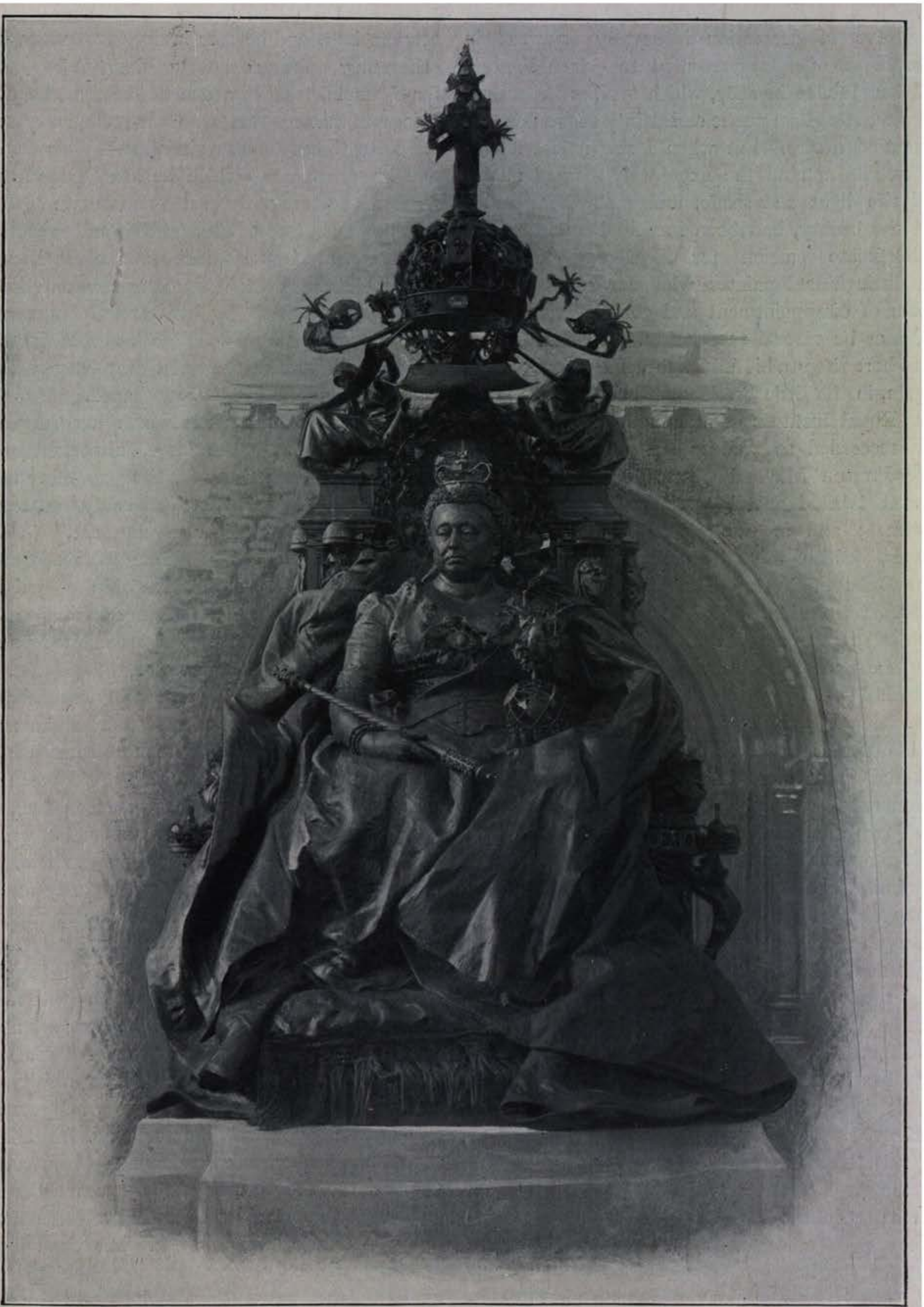
in harmony of taste and imagination. The formal circle in which the head is set appears to the writer the only detail which might be regretted. But still more wonderful in conception is the tomb of the Duke of Clarence, with its wealth of exquisite ornament and the pretty pathos of its imagery. The little guardian angel-cherub which holds up a crown of immortality—the only crown the dead youth might inherit—is itself a sob of beauty. It is futile to compare the work as some would do—with its surrounding rail of exquisite intricacy, its little figures symbolical of the qualities, and the rest—with the Burgundian and Florentine tombs. It is itself alone. Sumptuous as it is, it moves us more by refinement and elegance, and we cannot but feel that its melting pathos must hold some sort of consolation for those for whom it was wrought.

On the Shaftesbury Fountain Mr. Gilbert has lavished some of his most beautiful work, most attractive modelling, and most delicate fancy. It must be allowed that few sites and surroundings could show it to less advantage than the position it at present occupies; it is well lighted only by the early morning sun; and no fate for a fountain could be harder than to be deprived of the intended flow of water the lines of which are absolutely necessary to complete the *ensemble*. Some critics have objected to the form of the octagonal cistern, forgetting that such a form is the motive in the font of Donatello's Baptistery at Siena, and in half-a-dozen other masterpieces. But—apart from the question whether Mr. Gilbert was well advised after all in setting aside the beautiful panels he had devised for its present plainer sides—it may be asked if, seen in the open air, the cistern does not appear too large for the upper part, or if the latter does not diminish too rapidly for the former.



REAR VIEW OF THE QUEEN VICTORIA MONUMENT (WINCHESTER).

BY ALFRED GILBERT, R.A.



QUEEN VICTORIA MONUMENT (WINCHESTER).
BY ALFRED GILBERT, R.A.

Love of decoration is equally apparent in the superb *epergne* presented to Queen Victoria on her Jubilee in 1887, which typifies Britannia's Realm, in endless poetic and dainty suggestion and beautiful device. But when I saw it last it had been gilt, and all the exquisitely marked alloys, all the light and shade, and with them much of the beauty, had been sacrificed by someone's unfortunate passion for ill-judged "richness." A distinguished painter who saw it, too, had tears of disappointment and consternation in his eyes as he viewed the change. For Mr. Gilbert had here risen to his full height as a goldsmith; as, again, in the little Presidential badge executed for the Royal Institute of Painters in Water Colours, he succeeded so well in fancy and colour; in the Preston Mayoral Chain, with its unconventional twisted metal work and its charm of enamel; and in the "Rose-Water Dish and Ewer," which was the Guards' gift in 1897 to the Duke of York. The "Font" of 1900 is another invention, full of beauty and originality, full of suggestion to those who have eyes to see.

Many are the objects, necklaces and the like, which Mr. Gilbert has devised, all beautiful, all proclaiming the delight taken by the artist in this order of work. This artistic enthusiasm has pushed him more than once to ignore the commercial elements of a commission so far as to give the purchaser more than is his due; but the world is the gainer by the noble magnanimity, and, egotists as we are, we should not complain. Mr. Gilbert, who was elected an Associate of the Royal Academy in 1887 and accorded full honours in 1892, is also a D.C.L., and received, as well as the Médaille d'Honneur at the Paris Exhibition of 1889, the M.V.O. "of the fourth class," by which his supremacy in the arts has been officially acknowledged.

It is hardly necessary to affirm that Mr. Gilbert, as an artist of the highest order, possesses all those qualities which are to be found in the great creative men in all the arts, whether music, painting, sculpture, or poetry. He is nervous to a degree that would weaken him but for the immense strength of will and firmness that bear him along. He is an artist who is restless beyond description—though not in his work—ever toying with whatever comes within his reach; everything that is fine and beautiful attracts him, and he sees latent loveliness where others may look and behold nothing. A fish's skull, for example, is to him one of the most beautiful things in nature, and who can tell how many exquisite things he has given us—in his armour and his ornaments—which he has founded upon its forms and its scaly plates and curves? Bird, animal, and insect life, shells and vegetable growth, contain possibilities infinite for such as he. Even the lead-foil from his tobacco packet will become twisted by his inspired fingers into some interesting form—and so it is that his work suggests all through the mind ever busy to keep pace with infinitely dexterous hands.

It is this characteristic which has suggested the criticism that some large, important work has appeared rather the building up of valuable and beautiful parts, not originally conceived together—"disjointed for a moment," as has been said of one of his public works. But in the opinion of those most capable of judging, this fault, if it be a fault, is not to any extent damaging to the work as a piece of fine art. It may be said — it savours, no doubt, of exaggeration, yet the truth will certainly be proclaimed—that no country can boast an artist at once sculptor and artificer of more extraordinary genius since the time of Cellini. And when we reflect that to England, who produced him, are due also Alfred Stevens and Flaxman, both more or less unacknowledged in their lifetime, we may well ask ourselves if Form is really foreign to the temperament of this country and if sculpture is really exotic in the land.

It must be admitted that Mr. Gilbert is happiest when dealing with a subject which will allow his fancy full play. He is, indeed, truly fanciful at times; and it is not less true that his least successful works have resulted from his having been tied down to the treatment of subjects too monumentally cold and uninteresting. That is to say, if Mr. Gilbert is commissioned to execute a public statue, or a recumbent figure for a cathedral, and is *left to himself* with an entirely free hand, he will produce a great work. His dead figure or effigy will be peaceful and agreeable to look upon, and not be repellent in its stony coldness. It will interest the spectator as a beautiful work of art; it will belong to that rare class of sculptures of which the beholder asks, no sooner does he see it, "By whom is that?"—and thus a fine work is proved. Similarly in public statues: if Mr. Gilbert—or any other of his temperament, which is that of the truest poets, of great joy to us but of sweet pain to him—if he be commissioned to do a work of this kind *he must do it*, and not be molested by those who ordered it, or irritated by suggestion, conditional approval, or interference. On this vital point I have dwelt in the Introduction, and it cannot too forcibly be insisted on.

Tactless committees and clients and their friends are the bane of a sculptor's career. This, at least, they must remember: an artist must first please himself: then his clients will be pleased; but if he tries to please his clients first, no one, in all probability, will be satisfied. So it was with Mr. Gilbert's statue of "John Bright," for which for a time the sculptor was roundly reproached. But this very incident brings out one other truth: a failure of Alfred Gilbert (I know only of one) will probably have more beauty in it, and more artistic virtue, than the successes of most other men. It is, in truth, one of the characteristics of genius occasionally to fall short in the bold working out of its in-born originality.

Mr. Gilbert's work is full of colour; it is playful and broad. The smallest details are big in treatment, loose and subtle in form. His planes are numerous and varied in shape, and every part is carefully thought out and most ingenious in design. He seems perhaps to be more in sympathy with bronze, silver, and gold than with marble, unless in combination; and his love of colour leads him to that introduction of enamels and jewels which has had so great an influence on modern art. His playfulness has caused him at times to be a little florid in manner, even a little rococo in treatment; but his taste is so pure, his genius so exquisitely right, that he may give full rein to his fancy without danger where another man would run riot and come to grief. His resource is inexhaustible, his invention and ingenuity unfailing, his richness less the result of search than of spontaneity; and such is the effect of his art that, as one of our finest sculptors once said to me, "I never see a work of Gilbert's but I feel I must take off my hat to it."

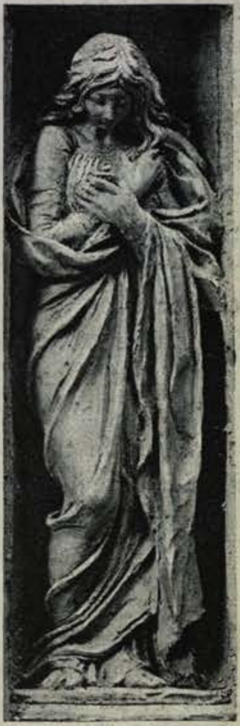
Mr. ROBERT STARK.
1883.

An *animalier* in sculpture, Mr. Stark is a student of South Kensington, and the Academy schools of Florence. His work has usually attracted the notice of connoisseurs, but would probably have remained unfamiliar to the larger public of the art-world had not his fine bronze statuette of "An Indian Rhinoceros" been purchased for the Chantrey collection in 1892.

Mr. Robert Stark, like Mr. Dixon, lacks some of the qualities of Mr. Swan, as one artist always must lack the qualities of another; but he seems to equal the last-named in the close knowledge he possesses of animal anatomy. We see that the skeleton is thoroughly understood, and the existence of it is felt in most things Mr. Stark presents to us; but it should be added at once that he commonly chooses an animal with less fur on it than Mr. Swan does, and accordingly has greater occasion to show the details of the anatomy more clearly. His range of models is considerable, and he will select, as we know, a rhinoceros with as much gusto as a cart-horse or a hunter. It should be observed how, when dealing with an animal in which the bony, fleshy, and furry parts are all more or less on the surface, Mr. Stark gives us a distinct difference of surface and quality. It is sometimes said of him that he is a little "tight" in his work; but the ordinary eye is at pains to discover it, while its thoroughness and conscientiousness, devoid of affectation or mannerism, can always be recognised.

Mr. CONRAD DRESSLER.
1883.

MR. DRESSLER began life as a sculptor under the beneficent direction of Mr. Lantéri, of the Royal College of Art. At that time realism in a misunderstood and obtrusive form was the aim in every branch of art: the pendulum had already swung too far. Imaginative designing suffered a good deal in consequence; decorative balance of masses was in some circles little considered. Into this ardent realism Mr. Dressler threw himself on leaving the schools, taking portraiture of prominent men of striking character for his "material." Already in 1889, having been fortunate in his sitters, he was enabled to hold an exhibition in which he displayed a series of thirty busts of leading men, including Ford Madox Brown,

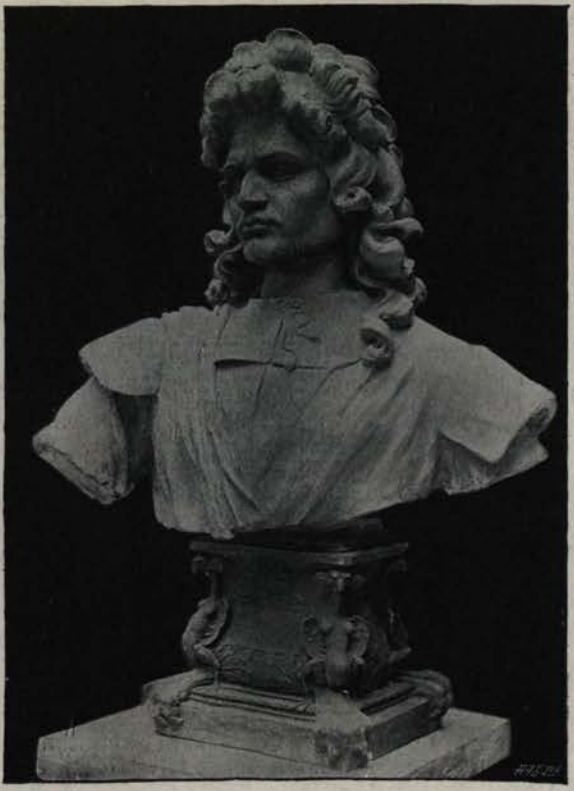


MARY MAGDALEN.
(SKETCH: FOR MAGDALEN COLLEGE, OXFORD.
BY CONRAD DRESSLER.

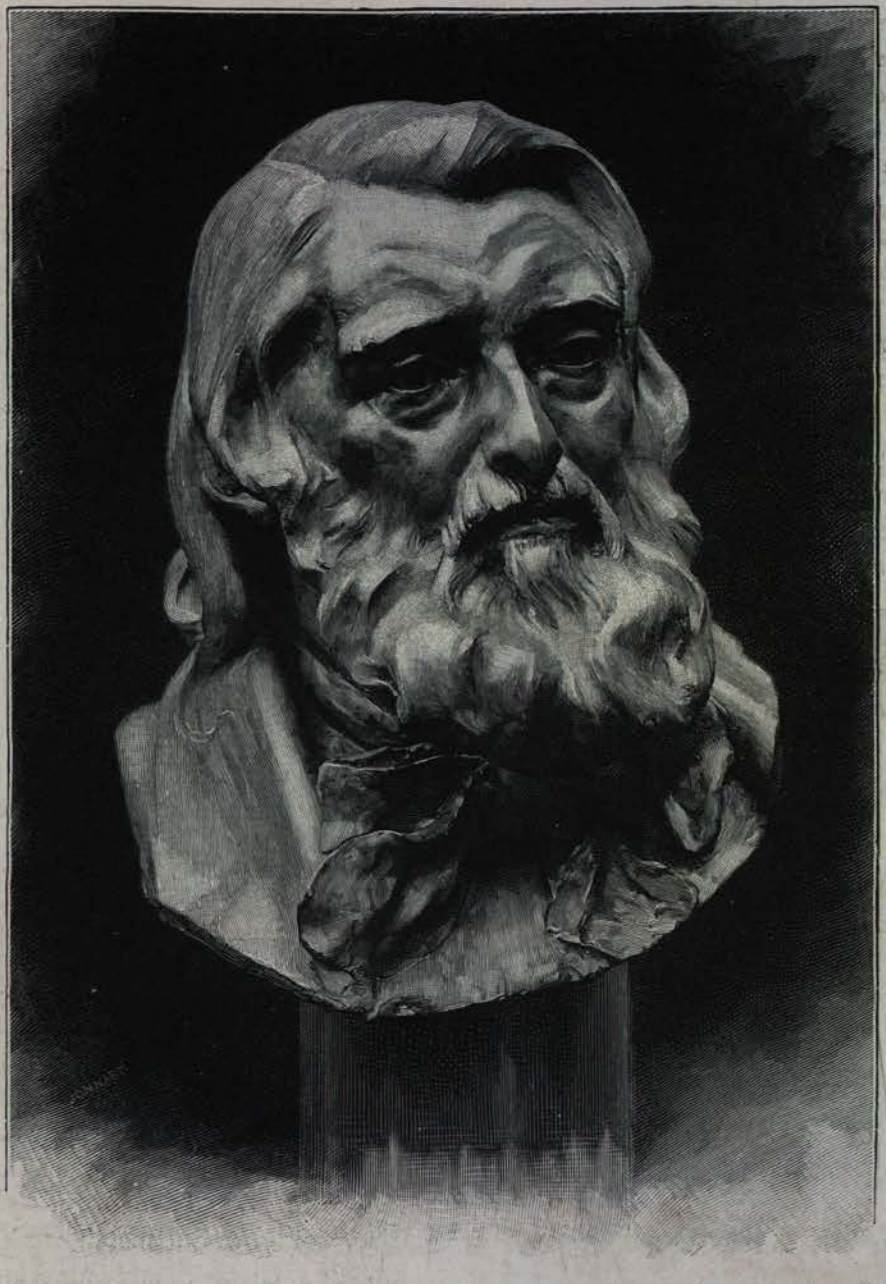
Archdeacon Farrar, Sir William Flower, J. Anthony Froude, Lord Halsbury, Ernest Hart, Lord Iddesleigh (Sir Stafford Northcote), Rev. H. R. Haweis, Sir John Mowbray, William Morris, Lord Roberts, John Ruskin, Sir Henry Stanley, Algernon Charles Swinburne, and John Toole.

Meanwhile, the young sculptor was discovering that unrestrained realism tends to the deadening of the imaginative faculties, and he looked to decorative work, especially in relation to architecture, to help him give those faculties free play. Only he was dissatisfied with the system then in vogue—before the influence of the Arts and Crafts Society had made itself felt—and to prevent the loss of reputation and of practice resultant from his designs being taken from him and committed to others, for carving in marble or casting in bronze, he took up the craft of bronze-casting himself. By fixing up a little foundry in his Chelsea studio, where he cast a number of small bronzes by the *cire perdue* ("waste wax") process, he enjoyed the opportunities he desired. He also practised, with the aid of friends, a process of electrotyping direct from highly-finished plaster models, by means of which he executed the large gilt copper panels for St. Francis Xavier's, Liverpool, and the altar frontal of the private chapel of the Duke of Newcastle, besides various pieces of church work and crucifixes. Then came a statue, in Portland stone, of Dean Liddell for Christ Church, Oxford, and the large figure, in Ancaster stone, of Mary Magdalen, for Magdalen College, Oxford. The sketch for this statue is here reproduced.

The love of decorative work, with its freedom of handling and with all the charm of the practice of the crafts, led Mr. Dressler to join Mr. Harold Rathbone and establish at Birkenhead a pottery where architectural works should be produced in the manner of the Della Robbias, thus reviving in England, perhaps, this delightful form of outdoor decoration. But so much work of another character was produced that Mr. Dressler withdrew and set up a pottery of his own, with the aid of Mr. Hudson, of Danesfield,



SIR JOHN D'URBERVILLE.
BY CONRAD DRESSLER.

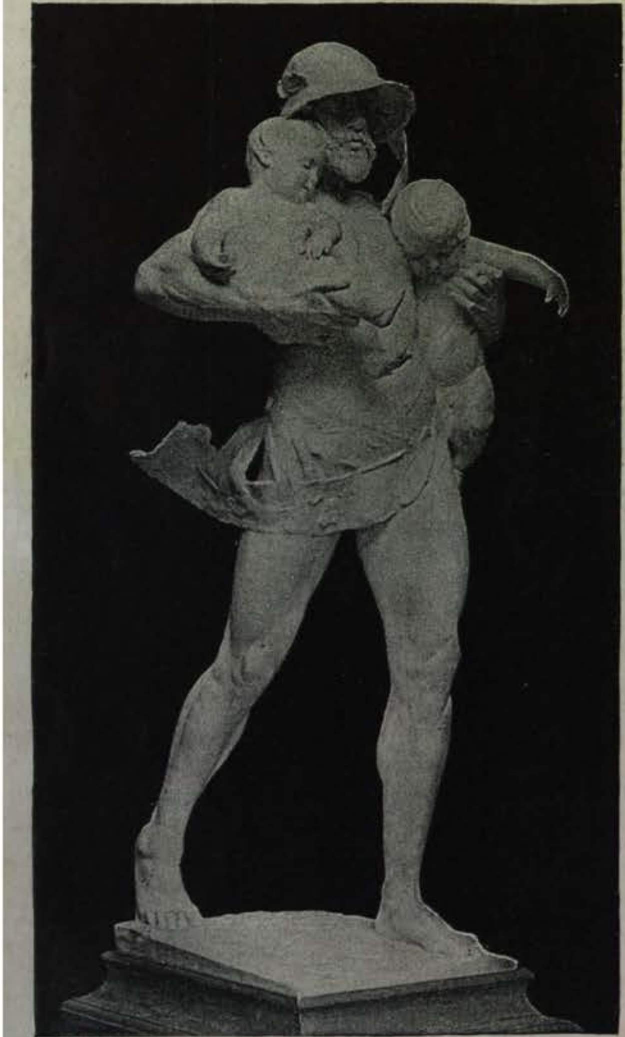


JOHN RUSKIN.

BY CONRAD DRESSLER

where, as the result of several years' experiment, he has succeeded in producing with comparative ease pieces of decorative enamelled earthenware of considerable dimensions. In this ware a good deal of elaborate work has been modelled and fired, including twelve panels representing the months, and two great friezes each seventy-five feet long, divided into sixteen panels, with high relief statues between, representing various agricultural and domestic pursuits.

The sculptor, however, has not been entirely absorbed by his pottery. He has in the meantime executed the bust of Sir John Mowbray for the House of Commons; a charmingly modelled "Girl Tying up Her Sandal;" a statue of "Henry VI" for Eton College; and two large panels in marble for St. George's Hall—two of the remarkable set, that is to say, of which Mr. Stirling Lee has done the greater number, as is described in the notice on the work of that artist.



THE CHILDREN OF THE WOLF.

BY GEORGE J. FRAMPTON, A.R.A

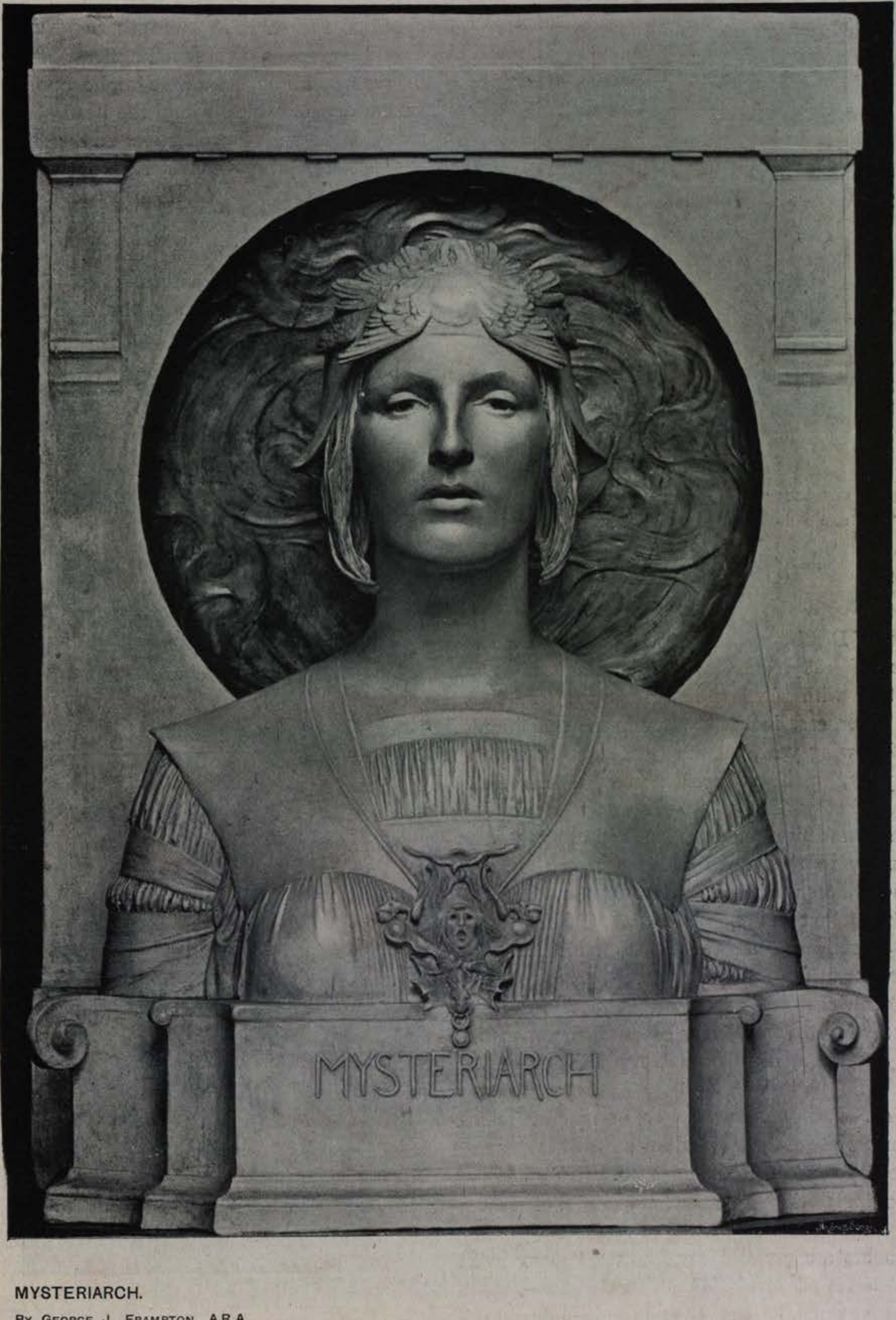
Those who recollect the work of Mr. Dressler, when he regularly contributed to the exhibitions, remember it chiefly for the cleverness, the daring, the marked style, the vigour of treatment, and the tendency towards over-emphasis. There is, as may be seen here in the "John Ruskin" and the "Sir John d'Urberville," a German flavour about his decorative feeling, the peeping out, no doubt, of his Teutonic descent. This is noticeable in spite of his being taught by Professor Lantéri how to accept with understanding the influence of the Greeks and the men of the Italian Renaissance—an influence which has had the effect of moderating in no slight measure his leaning towards the florid. There is in his work a good deal of breadth; and although there is a tendency to shortness in his ideal figures, the light and shade is simple, the execution fresh, and the design full of invention and resource.

Mr. GEORGE J. FRAMPTON, A.R.A.

1884.

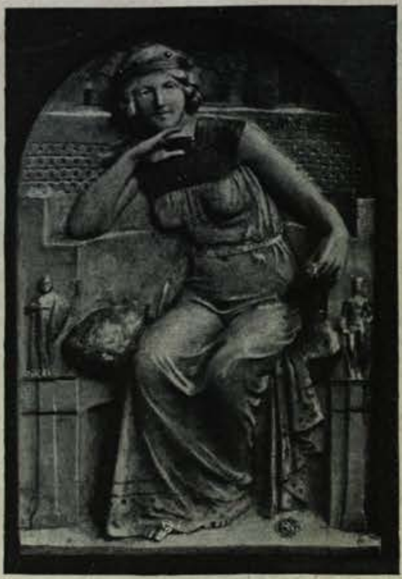
MR. FRAMPTON is one of the most versatile and most original artists of the present day, thoroughly "in the new movement" which he has done so much to direct. Highly accomplished and firmly based on the true principles of his art, he is at home in every branch of it—portraiture, decoration, ideal work, metal work, goldsmithery, jewellery, enamel, and furniture; indeed, he covers the whole field. Born in 1860, Mr. Frampton studied modelling at Lambeth school under Mr. Frith, and at the Academy schools, where he gained the gold medal in 1887. In Paris he worked under M. Mercié and M. Dagnan-Bouveret.

He began exhibiting at the Academy in 1884, and since that date has never been absent from it. His chief ideal works seen there are as follow: "*Socrates Teaching the People on the Agora*," in 1884; "The Songster," in 1887; "An Act of Mercy," the bronze of his gold medal group, in 1888; and in the following year, "In Silence Prayeth She." The statue of "The


MYSTERIARCH

MYSTERIARCH.

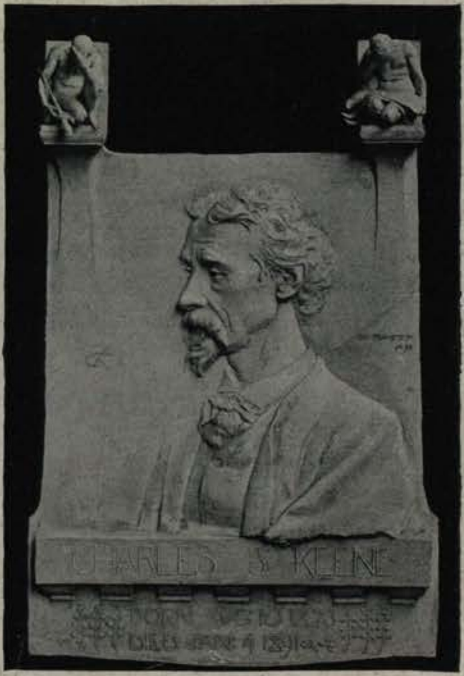
By George J. Frampton, A.R.A.



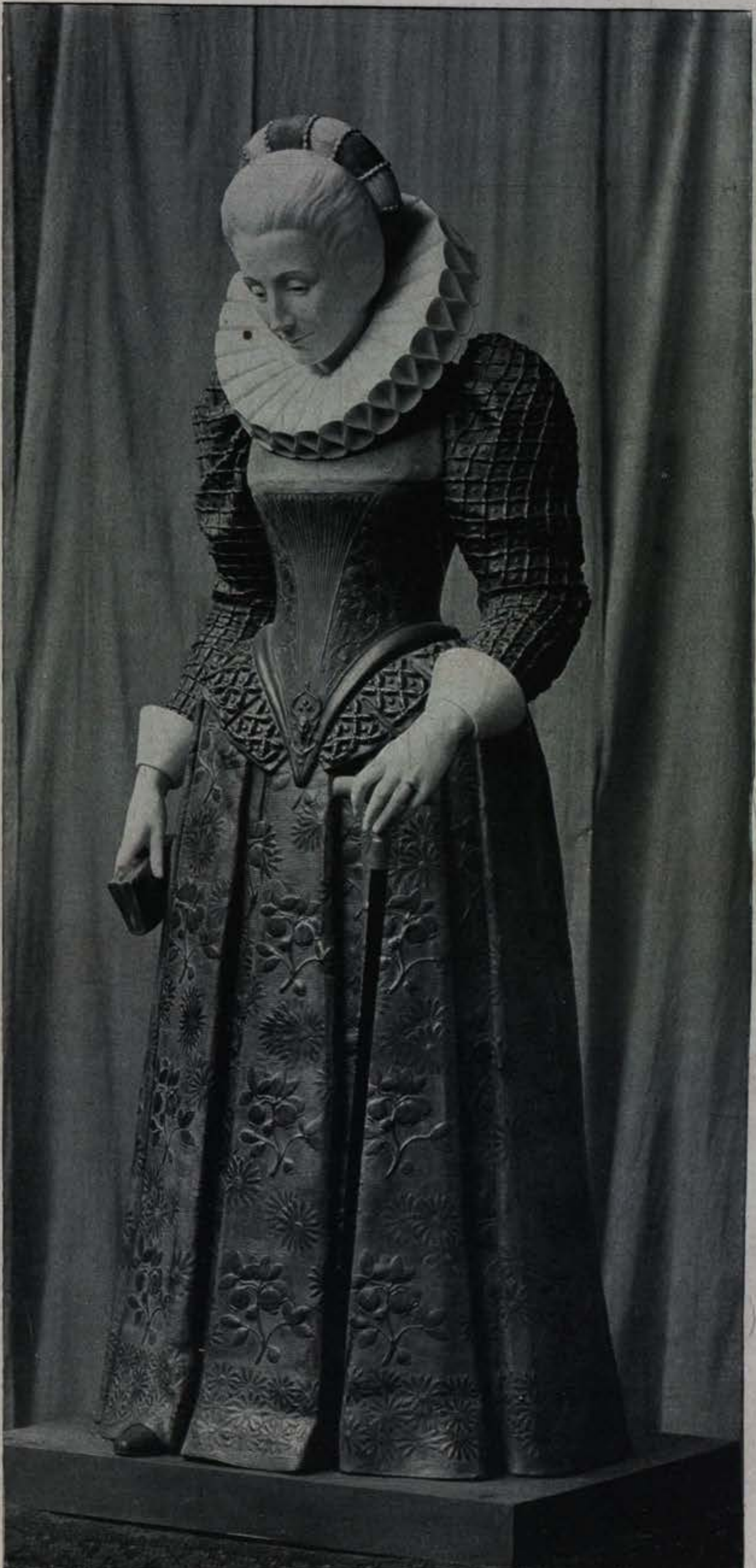
GUINEVERE.
BY G. J. FRAMPTON. A.R.A.

Angel of Death," which gained a medal in the Paris Salon of 1889, was in the Academy in 1890, together with the low relief of "St. Christina." The latter, cast in bronze, was in the exhibition of the following year, but the chief contribution was "Caprice," a life-size female nude, poised lightly on her feet as if about to rise into the air. It is French in feeling, and seen in metal appears rather summary in the modelling. In 1892 the statue "The Children of the Wolf" was produced, an able work, but not yet expressive of the individuality the artist was soon to show. It looked better in bronze in the following year; but the contribution which attracted most attention was the bust called "Mysteriarch," very beautiful in conception and execution, dignified and reposeful, decorative as it is.

Mr. Frampton was now in open rebellion against white sculpture, and since then has devoted himself to colour. The relief of "The Vision," belonging to the Arts and Crafts school of feeling, was shown in the same year. In 1894 "My Thoughts are my Children" puzzled many with its strange, pseudo-mystical title and subject. A beautiful panel, facile in treatment, half-ideal, half-real, as becomes the rendering of a dream-subject, it is, perhaps, not so sculpturesque as most of Mr. Frampton's work. The next year there appeared the charming "Mother and Child," an experiment in polychromatic figure-work. The figures are in bronze against a bright copper plaque, with a disc of white behind the head. Here was something new, very effective, and highly pleasing in taste, if not convincing to the orthodox and the purists. "Music" and "Dancing," two silver reliefs for door-panels, were shown at the same time. The "Seven Heroines from 'Mort d'Arthur'" were the harvest of 1896. In the following year the quaintly beautiful statue of "Dame Alice Owen," in bronze and marble—the forerunner in feeling and metal treatment of the "Edward VI" of 1901 — seemed to recall the class of work we see in the "King Arthur" of Peter Vischer in the Innsbruck Hofkirche, or even Mina da Fiesole's "Isotta Malatesta" in the Campo Santo of Pisa; but how restrained, and, with all its quaintness, how modern! The "St. George" came in 1899. This little figure, fully armed, holding a Donatellesque

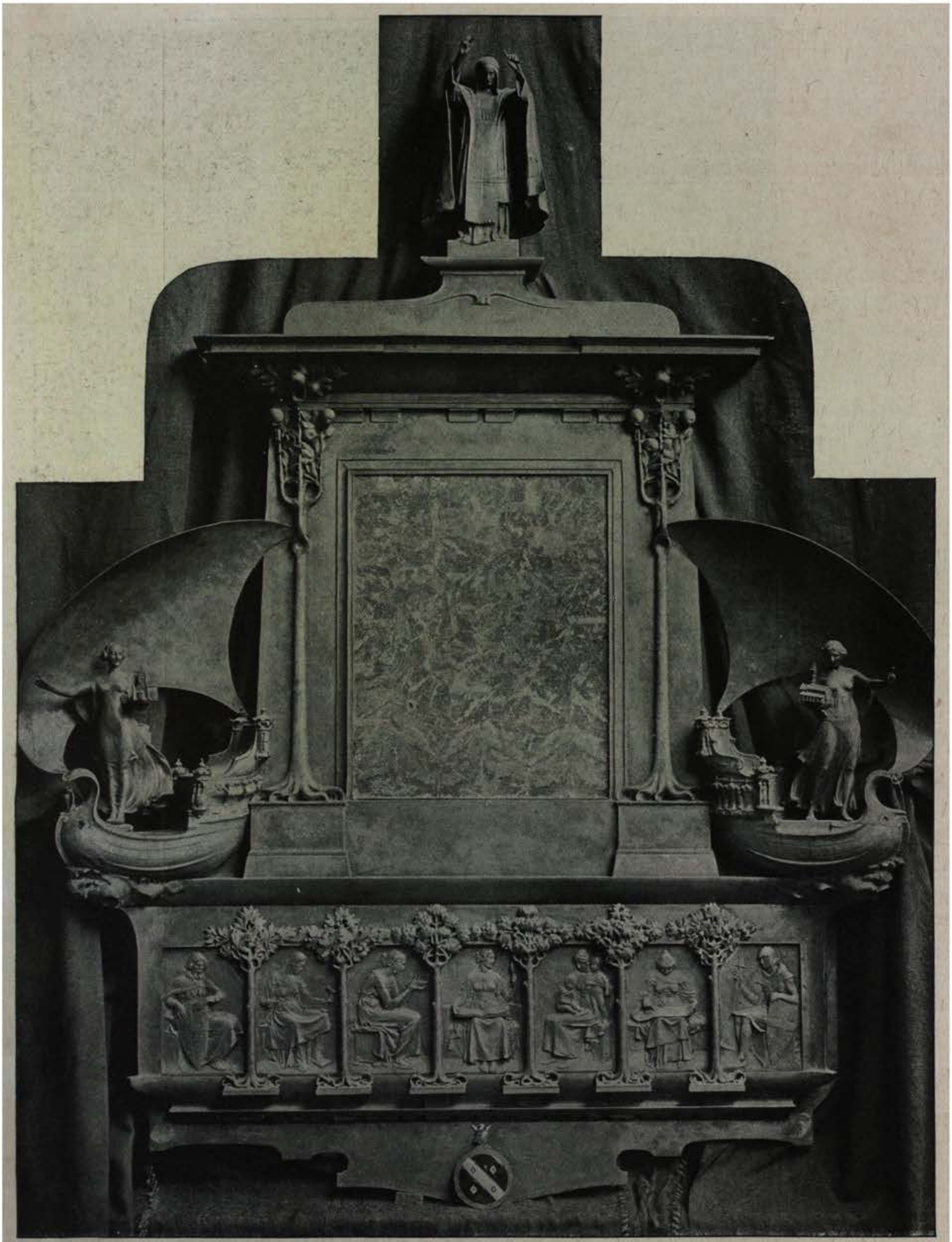


THE CHARLES KEENE MEMORIAL.
(SHEPHERD'S BUSH.)
BY G. J. FRAMPTON, A.R.A.



DAME ALICE OWEN.

BY GEORGE J. FRAMPTON, A.R.A.



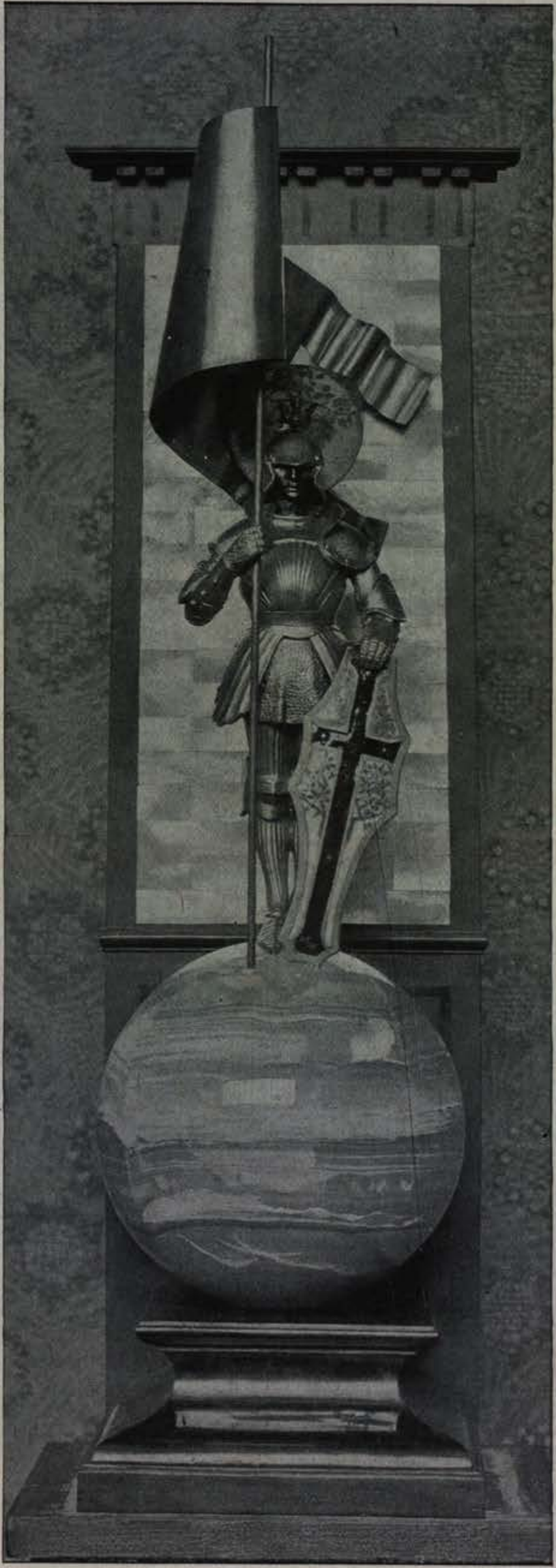
BRONZE MEMORIAL TO MR. CHARLES MITCHELL, SHIPBUILDER, NEWCASTLE.

By George J. Frampton, A.R.A.

shield and a banner, mounted on an agate globe, and backed by a screen of mother-of-pearl, is a goldsmith's work rather than a sculptor's; but it is very charmingly imagined and admirably carried out. "Lamia," with an ivory head and neck, and with draperies and exquisitely quaint head-and-neck-dress of bronze, jewelled, departs still further from the reserve of sculpture; but is delightful in execution and feeling—the work of a well-inspired artist.

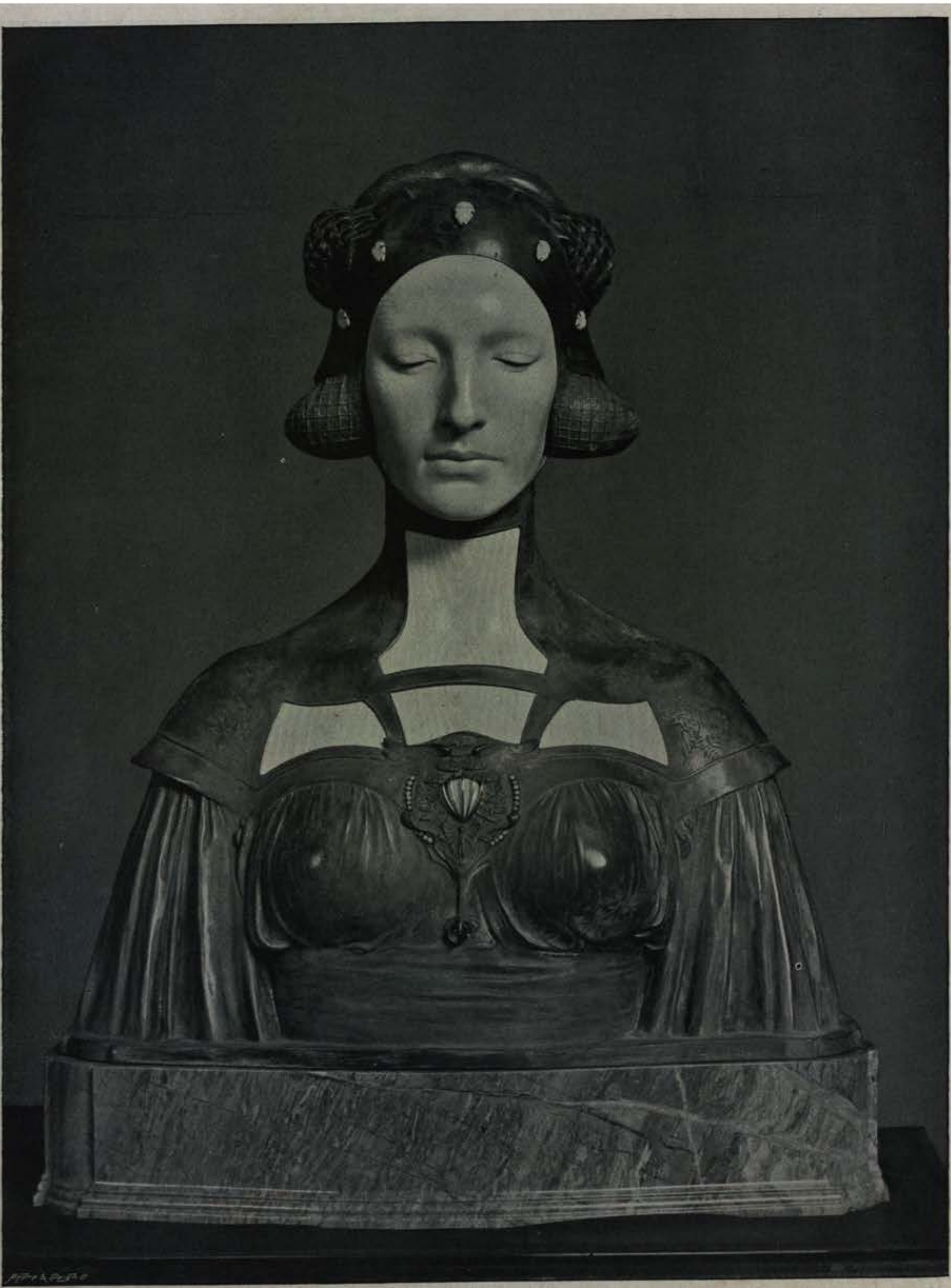
Mr. Frampton's portraiture, whether in the form of busts or reliefs (chiefly memorial), is hardly less original, spontaneous, and decorative. The chief among these productions are as follow: "Mr. Bell" (bronze, 1887); "Mary and Agnes, daughters of Mr. L. Karslake" (plaster relief, 1890); the "Mother and Child," already mentioned, in reality a family group of Mr. Frampton's own; "Charles Keene," "Leigh Hunt," and "R. Stuart-Poole," three memorial reliefs in bronze, shaped in the manner of chair-backs, with a beautiful symbolical figure at each apex—two to each; "Mr. J. Passmore Edwards" (bronze bust, 1898); "Dr. Garnett" and "Mr. Rathbone" (a bust study for the statue destined for Liverpool, 1899). These are not all; but most important is the colossal statue of "Queen Victoria" in bronze, exhibited in Manchester in 1901 before erection in Calcutta. Lastly should be mentioned the Chaucer bust, which is to be placed in the Guildhall of London to commemorate the quincentenary of the poet's death.

In distinctly decorative work Mr. Frampton is at his happiest. His prolific fancy finds new things to do and to suggest at every turn. His first essay of note was the elaborate terra-cotta decoration on the exterior of the Constitutional Club in London. Then comes the frieze, brilliant and daring in colour, dextrous and bold in design, for St. Clement's, Bedford. It is impossible to record all the smaller works Mr. Frampton has executed in relief, metal-work, and enamel, or even the medals he has produced. But the "Bronze Memorial," exhibited at the Academy in 1898, overtops most of them. This monument to Mr. Charles Mitchell, shipbuilder, of Newcastle, felicitously displays some of the most notable features of Mr. Frampton's design — how he escapes from the purely architectural forms, pediments, and



ST. GEORGE.

BY G. J. FRAMPTON, A.R.A



LAMIA.
BY GEORGE J. FRAMPTON, A.R.A.

mouldings, introducing his own inventions of curved lines (which seem to have more affinity with cabinet-making than stone-building), and the frequent substitution of tree-forms for columns or pilasters—with roots for bases and branches with foliage for capitals. Every detail merits attention in this original and harmonious composition ; and in the imagery and symbolism the measure of the artist's poetic invention may be taken.

Mr. Frampton was elected Associate of the Royal Academy in 1894, and in 1900 received a Grand Medal of Honour at the Paris Exhibition. He is the director of the highly successful Art Classes under the County Council. It may be added that his vogue and popularity are perhaps even greater in Germany than here.

A man of exceptionally high artistic instincts, Mr. Frampton has great powers as a designer, and hardly less as a modeller, though he does not allow his technique to intrude upon the eye. The surface of his work is quiet. His big, broad, simple, undecorated surfaces are as valuable as his ornamental ones; his spacing-out is always interesting, and the shapes are well considered. Mr. Frampton loves to contrast his surfaces, placing side by side a very plain band or space, and another richly ornamented, in some works, perhaps, jewelled. His lines are simple and severe, and strongly opposed. He thus makes us feel the architectural character in what he does.

His work is essentially decorative ; it is creative, and always refined. It reminds us somewhat in its character of the early Italian masters, whom he must surely have studied deeply, yet his own performances are strongly individual and original. More than that, he may be pronounced a *tête d'école*—a leader, an inventor in his architectonic work, personal in the sentiment of his art, whether in its structural, polychromatic, or decorative characteristics. The structural portions are always simple and in good taste, and the architectural features to which he pays so much attention are not less good than the ornament which adorns them.

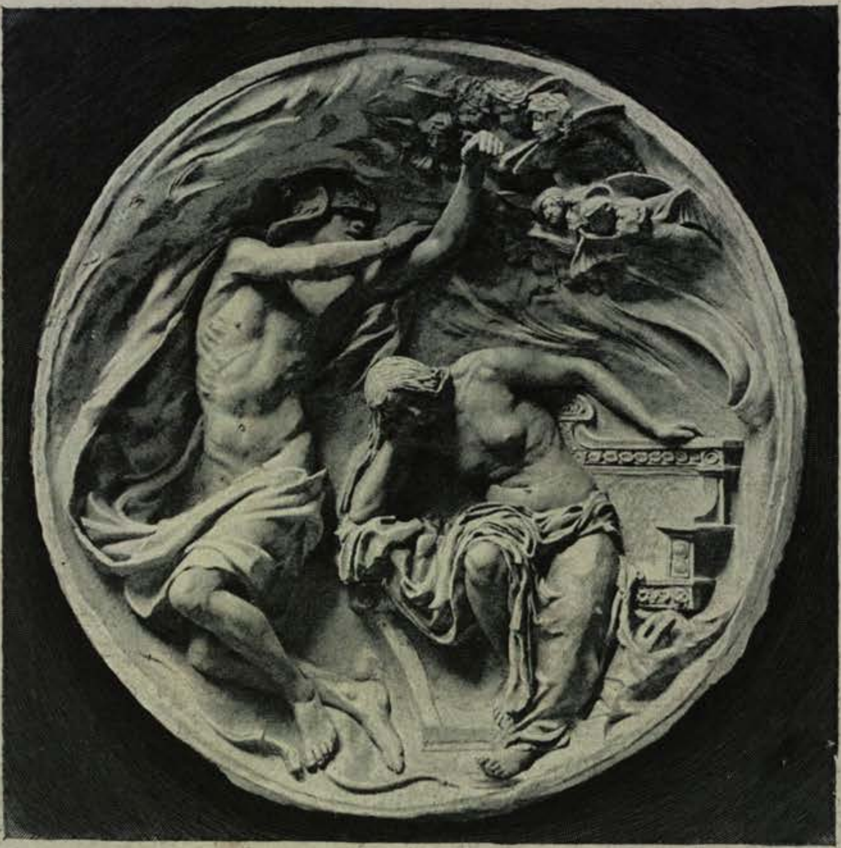
We do not commonly associate Mr. Frampton with portrait sculpture, nor would we have him develop into a modeller of men and women in modern costume. For this branch of his art he clearly has less sympathy, preferring, likely enough, to leave it to those of his brother artists more suited and more fitted—perhaps I ought to say more restricted — to it by temperament. He would rather choose the more ornamental dresses of another period or design them for his purposes. What excellent taste he displays when he permits himself to introduce various materials was shown in the "Lamia," to which reference has already been made.

There is a kind of sadness, of pathetic gravity, in Mr. Frampton's art which is fascinating. Its stillness and repose have their charm. It never startles the spectator as many clever works are apt to do; it rather welcomes him and soothes him with its silent message.

Mr. W. S. FRITH. 1884.

ALTHOUGH the main influence of Mr. W. S. Frith has been that of a teacher—one of the most successful instructors who ever worked in England—his productions in sculpture are of an important order. A student at the Lambeth schools in 1870, at the Royal Academy in 1872, he soon made his mark, securing a premium in the Blackfriars Bridge competition in 1884 with an equestrian statue of "Boadicea," and another in the competition for the panels for St. George's Hall, Liverpool. In 1879 Mr. Sparkes brought forward his plan, through the generosity of the City Guilds of London Technical Institute, for giving the wood and stone carvers of the well-known Kennington centre an opportunity of improving their knowledge. Mr. Frith was selected to carry out the scheme. M. Dalou started the life classes, and the result has been extraordinarily gratifying, judged by the number and present distinction of eminent pupils who have developed into sculptors of the day. The main principle of the schools was the essential unity of all the arts of the sculptor : a principle which is now universally accepted.

Acting on this idea, Mr. Frith has spread himself over nearly the whole field with equal energy and success. There have been busts, including those of "Dr. Law, Dean of Gloucester," "Mr. Barwick Baker," and a medallion of "Miss Ellen Terry ;" but the mass of the work has been decorative, as the following enumeration, and that but a partial one, serves to show. There is the sculpture for the Victoria Law Courts, of



IGNIS FATUUS.

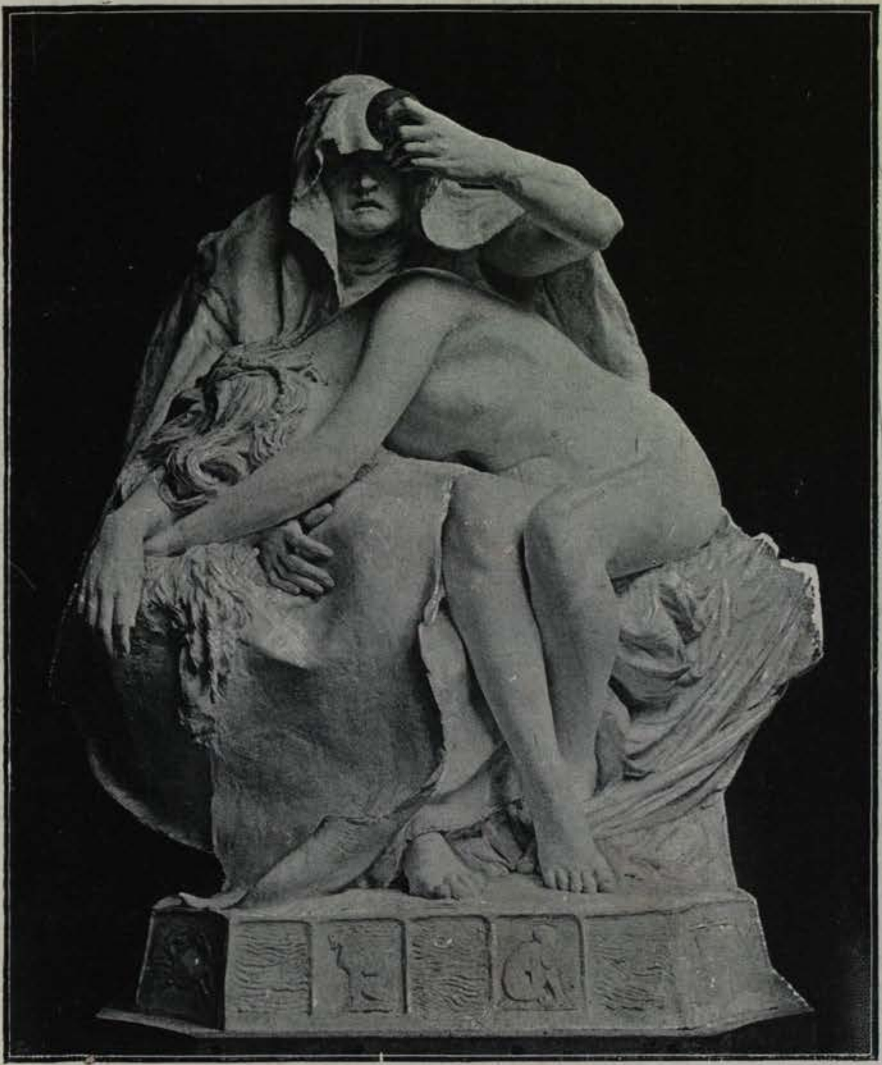
BY HENRY A. PEGRAM.

Birmingham; for the Metropolitan Assurance Office, in Moorgate Street; and for the United Service Institution, in Parliament Street. There are the four statues at the doorway of the Post Office at Leeds, and the statue of "Astronomy" at the Stirling High School; the remarkable bronze standard lamp and marble chimney piece at the Astor Estate Office on the Thames Embankment; the bronze face for the clock in the tower at Clieveden; there are four statuettes and four groups to the grand staircase, and the library chimney piece, all in the same house, and all carved in wood; the ceilings for the Victoria Courts, in Birmingham, and for other buildings; the fountain for Clare Lawn, Sheen; the reredos for St. Michael's, Gloucester; the screens for St. Andrew's and St. Bartholomew's, both in Kensington; the figure lectern, in bronze, for Burford, and very much more with which it is not needful to swell the list. The qualities of Mr. Frith's work are surely its freedom of line and vigour of modelling; the consideration and intelligence displayed throughout, the spirit of design, richness of effect, and the clear understanding of the virtues and the limitations of his materials.

Mr. HENRY A. PEGRAM.
1884.

AFTER Mr. Pegram quitted the Royal Academy schools he spent four years with Mr. Hamo Thornycroft —four invaluable years, during which he received from the master much of that help in advice and encouragement which blossoms into the equipment of the sculptor. His first important work, that by which he took at once a recognised position amongst our modellers, was "Death Liberating a Prisoner," which was seen at the Royal Academy in 1888, and which, sent to the Paris International Exhibition in 1889, secured a bronze medal for the young sculptor. Original in form and arrangement, strong in light and shade, and rich in decorative effect, this early work gave a promise of ability which has since been redeemed. In 1889 "Ignis Fatuus" was contributed to the Royal Academy, and was forthwith acquired by the authorities for the Chantrey collection. Stimulated by this double success—a verdict which was cordially endorsed by such of the public as care for sculpture—Mr. Pegram proceeded with his bronze of "Eve," which was duly exhibited at Burlington House in 1890. The next year appeared "Sibylla Fatidica," a group more important than anything the artist had yet produced. Pleasing in silhouette, impressive by its massive composition and the clearness of its significance, it was approved not less for its delicacy of handling and the strength of its modelling. It was sent to the Salon and afterwards to the Paris International Exhibition of 1900, where it received a silver medal.

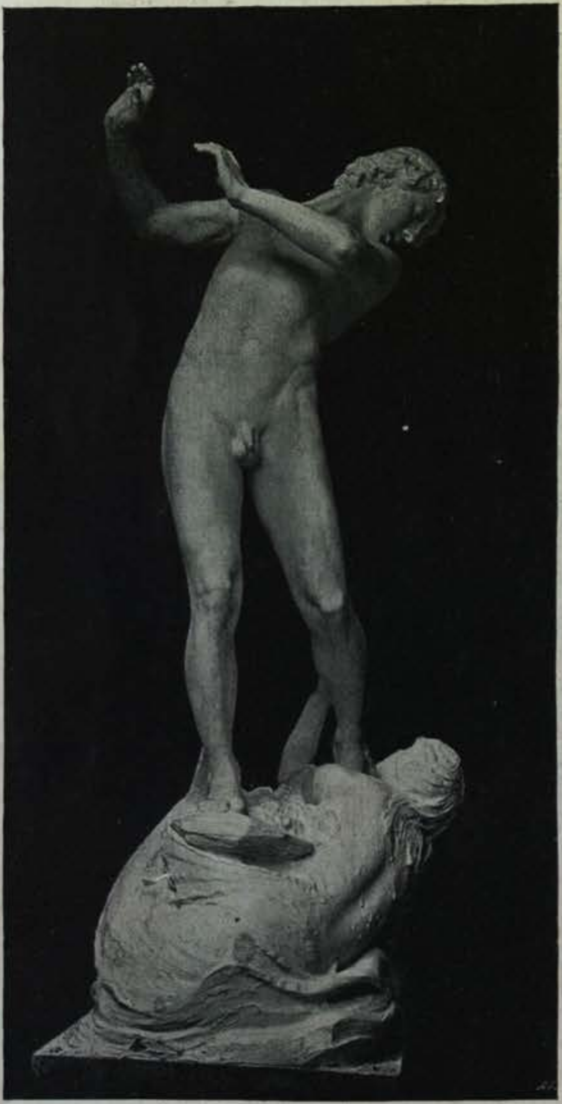
During 1891 and 1892 Mr. Pegram was engaged upon a good deal of decorative work for the Imperial Institute, both exterior and interior. The best known is the relief erected at the main entrance to the building, representing "Industry," a female figure winding her thread, while the sun of Commerce rises above the horizon. "The Last Song," a bronze relief, which subsequently gained a gold medal at Dresden, followed in 1894. It is a design



SIBYLLA FATIDICA.
By Henry A. Pegram

for a lunette, representing in the foreground the death of a warrior, while a maiden beyond sits at his feet and touches a harp as she breathes her song towards sea and sky. The arrangement is happy, without too obvious ingenuity. In 1895 Mr. Pegram exhibited "The Bather." The figure of the beautiful youth who stands upon the rock and seeks to elude, or at the least resist, the grasp of the siren below, is finely imagined as to balance, pose, and graceful line, and is as excellent in modelling as in style.

In the following year the life-size figure of "Labour" was completed, in which realism is more evident than hitherto; while in 1897 and 1898 the bronze candelabrum for St. Paul's Cathedral—one of a pair—to be set up by the west door, was exhibited at the Royal Academy. The highest praise that can be given is that these enormous pieces are not unworthy of their noble destination; they are full of symbolism carefully thought out, and as carefully realised as befits the nature and purpose of the work. The figures, typifying the three races of mankind, at the splayed base are dignified in treatment and solemn in character. "Fortune," the statue which was at the Academy in 1900, is an important nude figure, seated on a vessel's prow; it is distinctly architectural in feeling and suave in design, and is probably intended for the embellishment of a building. To the Academy of 1901 Mr. Pegram contributed the "Monument to Ninon, wife of Max Michaelis, Esq.," in which beauty is gracefully allied to pathos. Besides these Mr. Pegram has sent many smaller works to the Academy; but while thus engaged upon the ideal, and in a lesser degree upon portraiture, he has produced a quantity of decorative sculpture, a considerable proportion of which is to be seen in the City of London.



THE BATHER.

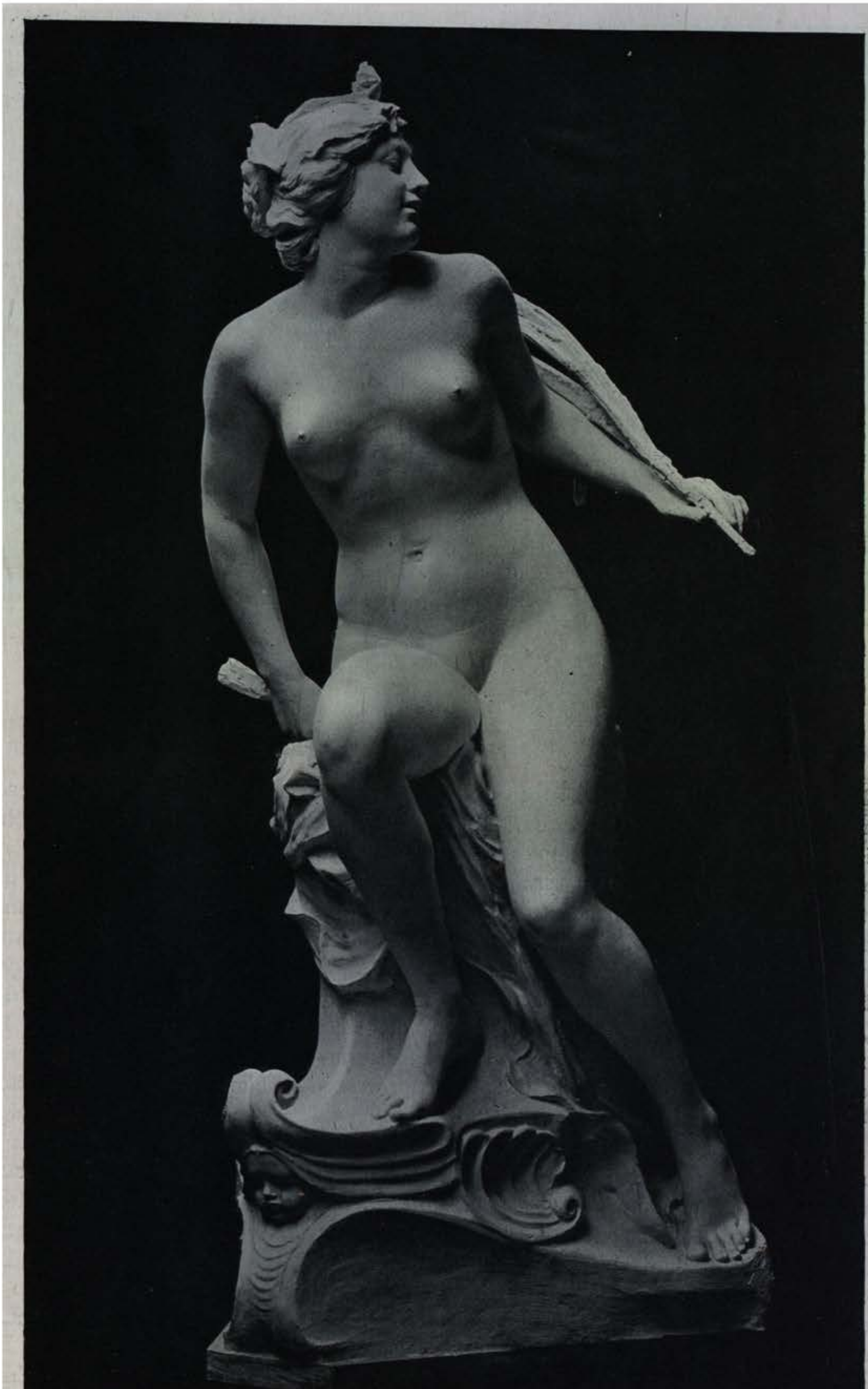
BY HENRY A. PEGRAM.

Regarded from a critical point of view, Mr. Pegram's work has shown from the first a keen appreciation of the decorative feeling—the quality in which he is most fully and most completely developed. There is always a sense of the values of strong light and shade, and an architectural character that is good. Mr. Pegram is very happy in his arrangement; his work is big in style and sculpturesque, with movement and life, and his draperies are well modelled. He is sometimes perhaps a little less felicitous in his portraiture, which is apt to be somewhat injured in its truthfulness of likeness by a desire to be rich in detail and colour. In justification of this statement it may be said that the hair is occasionally treated as a piece of decoration, as may be seen in the bust of "Mr. E. J. Gregory, R.A., P.R.I." This reservation does not, of course, detract from Mr. Pegram's artistic character, nor does it affect the very considerable position which he has already secured for himself.

Mr. A G. WALKER.

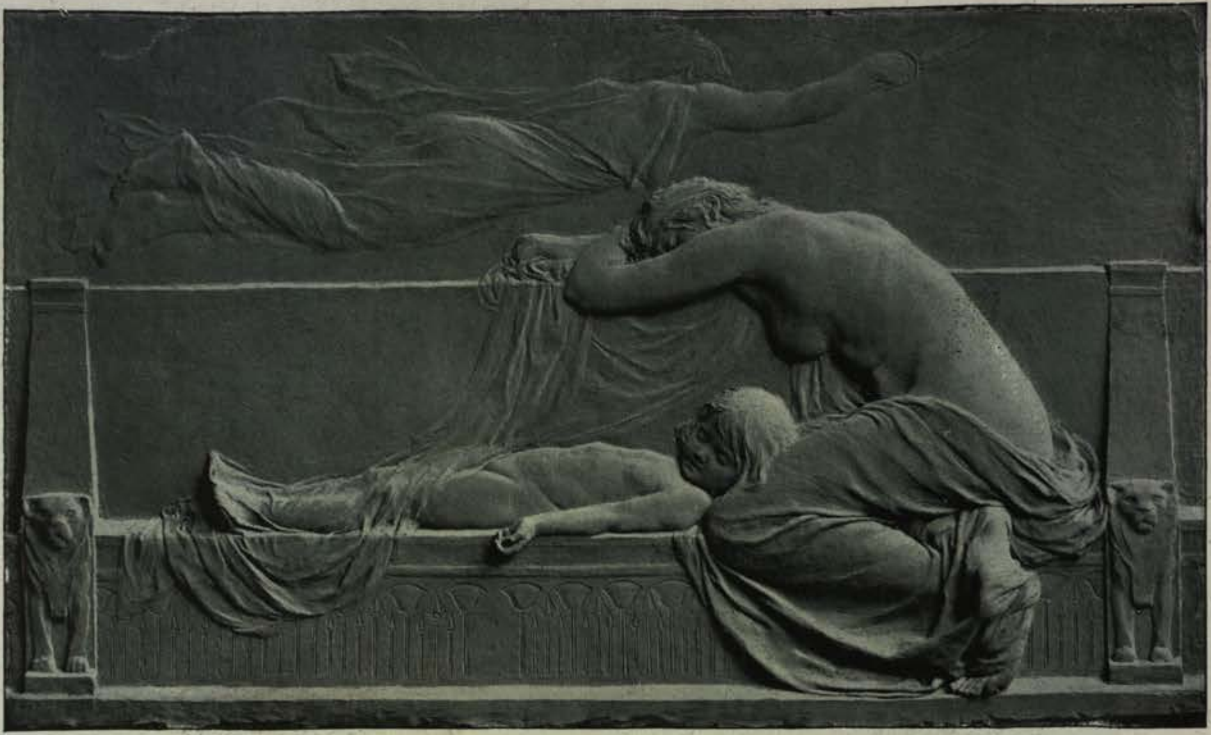
1884.

IT is perhaps characteristic of the younger sculptors of to-day that they are more versatile in



FORTUNE.

BY HENRY A. PEGRAM.

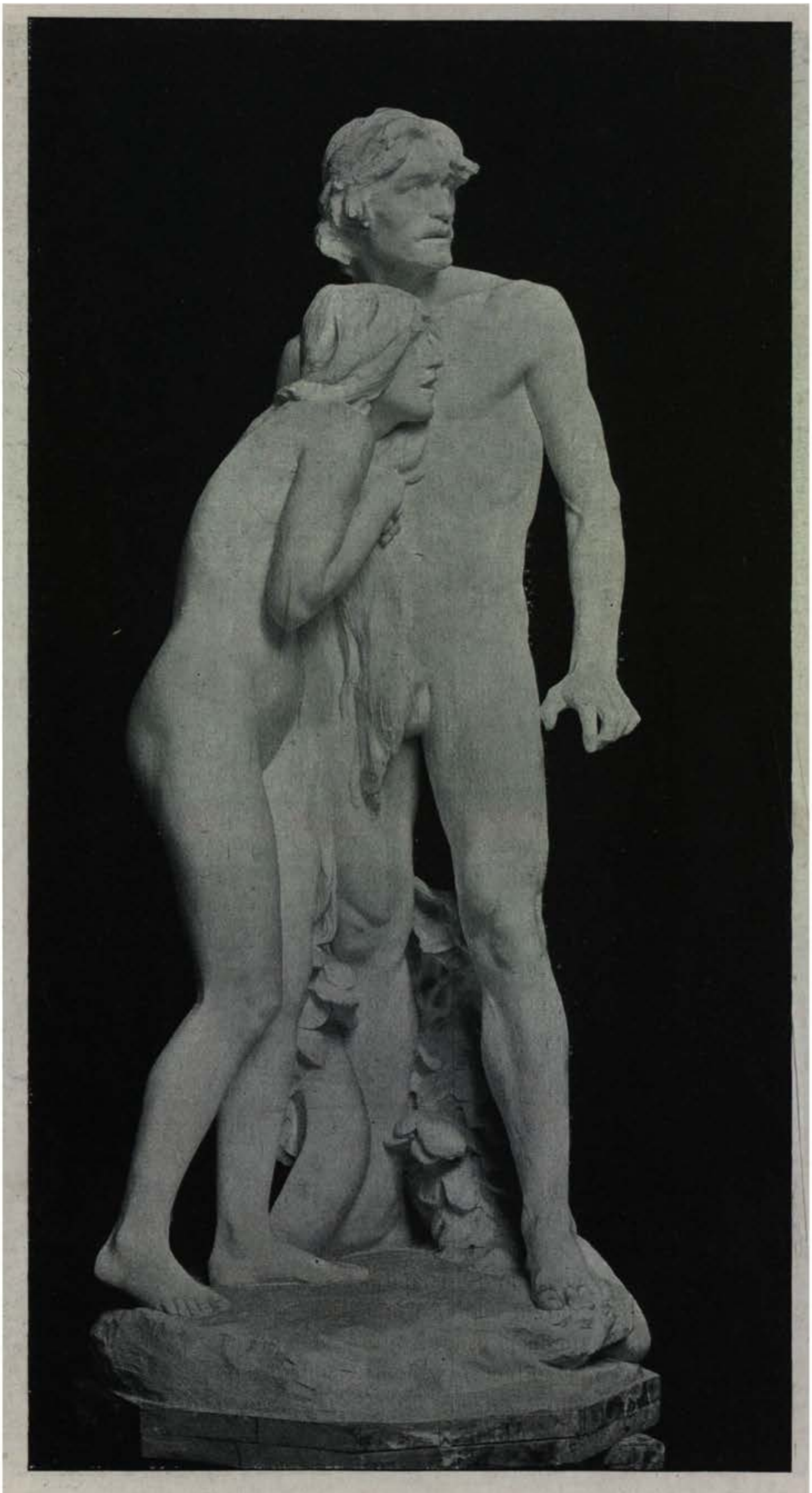


THE LAST PLAGUE
BY A. G. WALKER.

plastic, decorative, and ductile arts, so to call them, than those of a past generation. Mr. Walker is one of the numerous examples that might be quoted of men who can turn their intelligent minds and dextrous hands to many arts, always within a given range. Thus, on completing a successful career at the Royal Academy schools, he threw himself into work not always sculpture, such as the mosaic dome of the Greek Church in Bayswater, and many panels in the same method at Whitelands College Chapel, Chelsea—the institution which has been described as "Mr. Faunthorpe's Ruskinian College."

The most important commission which Mr. Walker has executed so far is of a decorative and architectural character, comprising the sculptured figures of a church in Stamford Hill, in the north of London, called the Ark of the Covenant. The tower has, in the place of finials, the four evangelistic emblems—the Eagle, Angel, Bull, and Lion; these figures are in bronze, while they also appear in stone on the buttresses.

In the class of pure sculpture the artist has produced notable work. There is the relief of "The Last Plague," representing a mother mourning over her child as the Angel of Death passes onward; a beautiful conception, expressive, with a strong touch of modern realism (as, for example, in the pose of the feet), the only Egyptian flavour being in the decoration of the seat. "And They Were Afraid" is a large and noteworthy group, well expressive of the emotion to be depicted, and not less interesting as a composition; but why has Adam—as in nearly every picture and sculpture ever wrought of him—had his hair and beard cut short? "The Thorn," full of grace and charm, with as much elegance in the pose as in the action, is probably the most completely successful of Mr. Walker's ideal statues. The "Madonna" next followed, a very low relief in Donatellesque manner, very refined, but not so well drawn as is otherwise invariable with the artist. The last of Mr. Walker's important works is "Sleep," a study of the nude in marble, which appeared in the Academy Exhibition of 1901. Finally, in another style, there is the bronze frieze of race-horses for a billiard room mantel-piece of a new house—a palace



"AND THEY WERE AFRAID."

BY A. G. WALKER.

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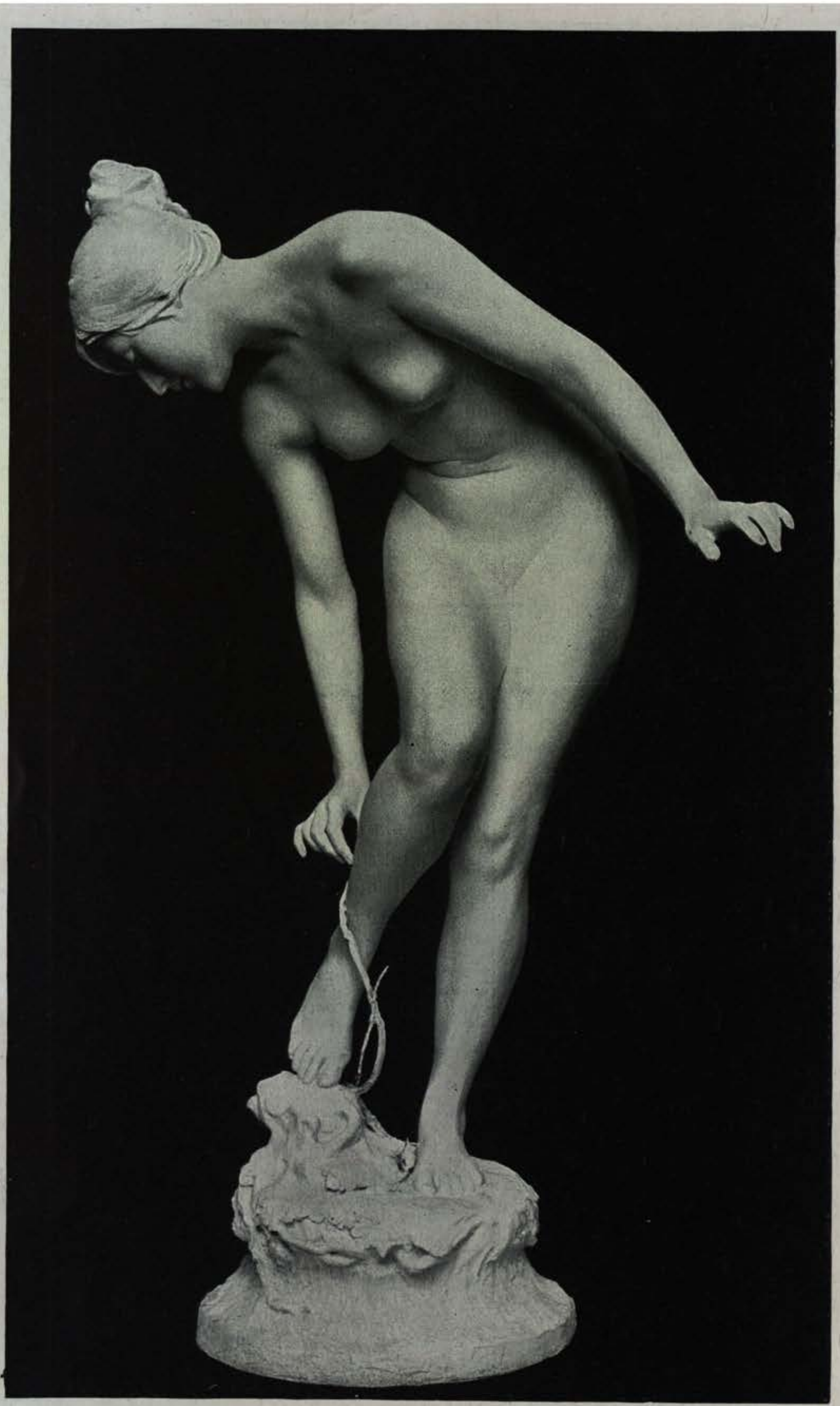


THE THORN.

By A. G. Walker

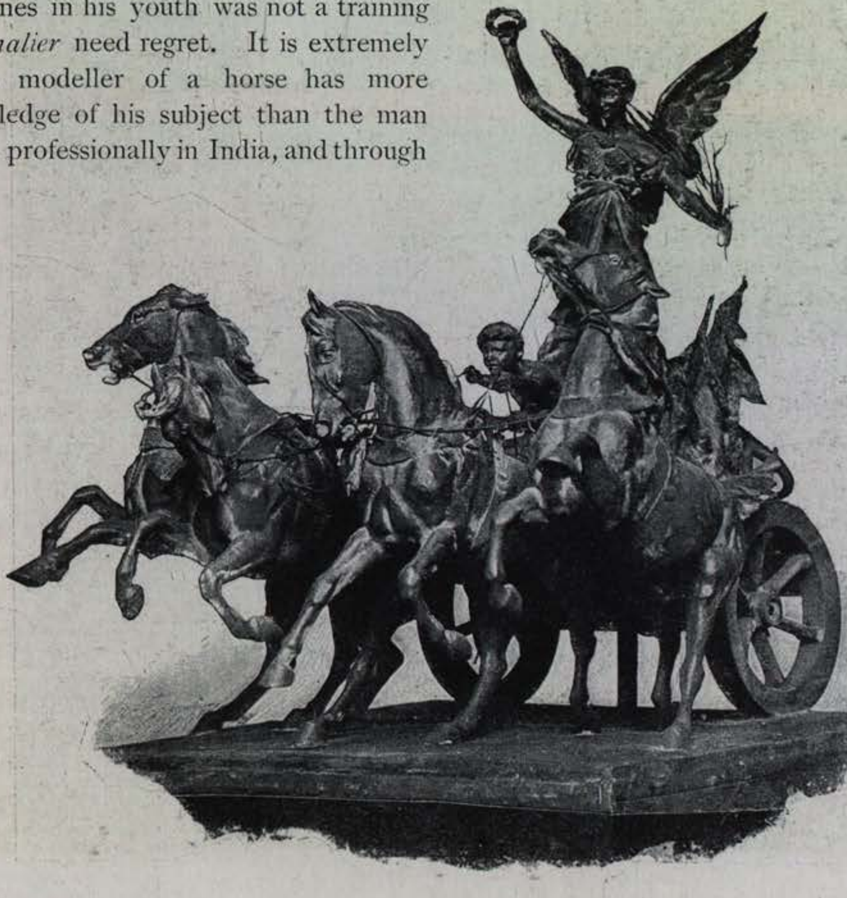
of "new" art—in Stratton Street, Piccadilly, built by Mr. Harold Cooper. The numerous horses, in a sort of Tattersallian Panathenaic procession, are marshalled, without crowding, with great movement, and with equal knowledge of horseflesh and of effect.

The conscientiousness of Mr. Walker's work is one of its unfailing charms; it is always well modelled and carved, good and serious, and sculpturesque besides, although the artist practises several crafts which might be expected to lead him "after other gods." His relief is excellent, pure, and founded on a good style; the planes are simple and well understood—a merit not too common, even among those who have most diligently followed this form of sculpture. His figures in the round manifest a broad, healthy treatment, and are happy alike in movement and in idea.

Mr. ADRIAN JONES. 1884. THE career of army veterinary surgeon which was forced upon Mr. Adrian Jones in his youth was not a training which an *animalier* need regret. It is extremely likely that no modeller of a horse has more intimate knowledge of his subject than the man who has served professionally in India, and through the Abyssinian, Boer, and Nile wars of 1868, 1879, and 1884. As veterinary surgeon to the 3rd Hussars, Queen's Bays, and 2nd Life Guards he probably had better opportunities of studying every class of horse, from the highest downwards, than has fallen to the lot of almost any other man in England. Retiring from the army as soon as he was able, Mr. Jones devoted himself to sculpture under the supervision of C. B. Birch, A.R.A., and began by working on "cups" and the like, as well as on portraits of horses and hounds, including "Forager" of the Pytchley pack, and the racers Cloister, Isinglass, Persimmon, and others.

The first work Mr. Jones exhibited at the Royal Academy in 1883 was a portrait of his own hunter, entitled "One of the Right Sort;" and this was followed the next year with "A Huntsman and Hounds," being the Oakeley Testimonial. It is a little group of great spirit

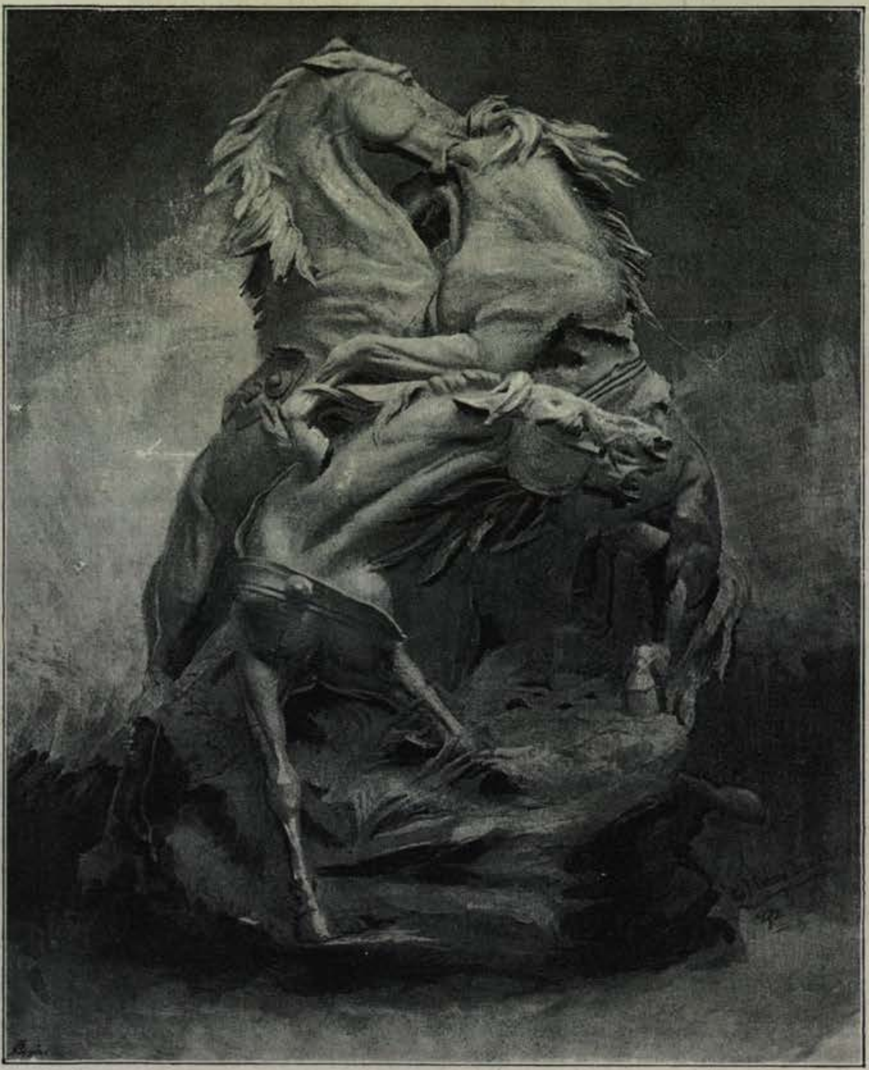
LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY.



TRIUMPH.
BY ADRIAN JONES

in all the figures—man, horse, and dogs—and it delighted those who commissioned it by the knowledge it displayed of animal forms and action, and the general truth of the arrangement. An elaborate sketch for a quadriga was produced in 1891—representing "Triumph." It is undoubtedly an energetic group, full of life and fire, and, if fussy in its first aspect, it is remarkable for the vigour of its movement and its decorative effect. There was at one time a proposal to place this work upon the arch at Hyde Park Corner, from which the colossal Wellington was deposed, but the suggestion, for some reason, was not carried further. It may certainly be declared more suitable for such a purpose than the other quadriga so foolishly adopted by the London County Council for the lowly base at Westminster Bridge. At the same time, approve though we may, it is difficult to endorse the enthusiasm of certain admirers who have not hesitated to compare the horses for sculptural excellence with the Phidian animals in the Parthenon frieze.

In "Duncan's Horses" (*1892*) we have a group of extraordinary skill and unusual merit, astounding as coming from relatively so recent a recruit to the sculptural ranks. The accuracy of the fighting animals is probably beyond criticism; the composition alike ingenious and masterly; the



DUNCAN'S HORSES.

BY ADRIAN JONES.

handling and treatment suggestive of a thoroughly practised hand; and the spirit not easy to surpass. Macbeth's words, "'Tis said they ate each other," are realised for us in this group of terrified and maddened brutes. In "Maternal Care" (1893) appeared another vivid rendering of equine nature. Realism is carried so far—realism of nature as well as of form—that the sculpturesque quality is endangered: the animals are, if one may say so, too lifelike, as well in action as in form. Other groups in which horses offer the main interest have followed. "Waterloo: 'Picton's Brigade will Advance,'" is a study in the manner of Gérôme's "Napoléon Bonaparte," but further elaborated by the introduction of a mounted dragoon. "The Rape of the Sabines" is not nearly so good; the horse is not so convincing in his movement: while the single Sabine too much reminds us of the bound female figure in Sir Charles Lawes' group, or the "Mazeppa" in Birch's.

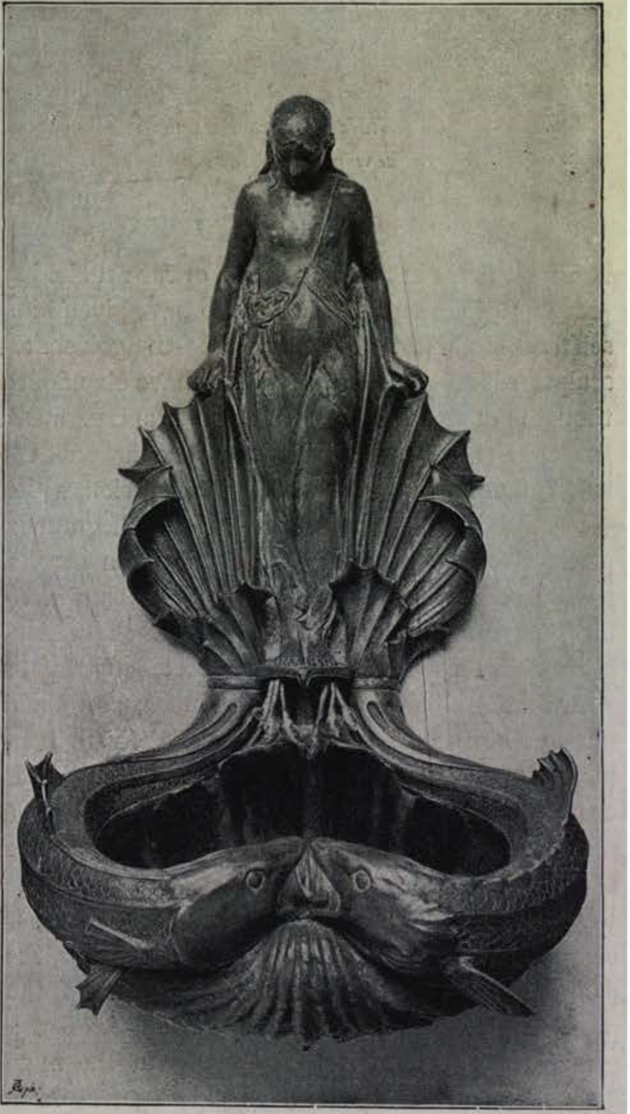
A figure of higher aim and higher order is the model for "Geography;" while a graceful and elegant study of the female nude is curiously French in character. In all this work, almost without exception, there is intelligence allied to knowledge, and a variety which proclaims not only the skill but the rare versatility of the designer. Except in "Duncan's Horses," it is realism rather than imagination which strikes the spectator—observation rather than creation. The last-named group, perhaps, is on too large a scale for its subject; but it remains the most remarkable work Mr. Jones has exhibited.

Mr. GUSTAV NATORP.
1884.

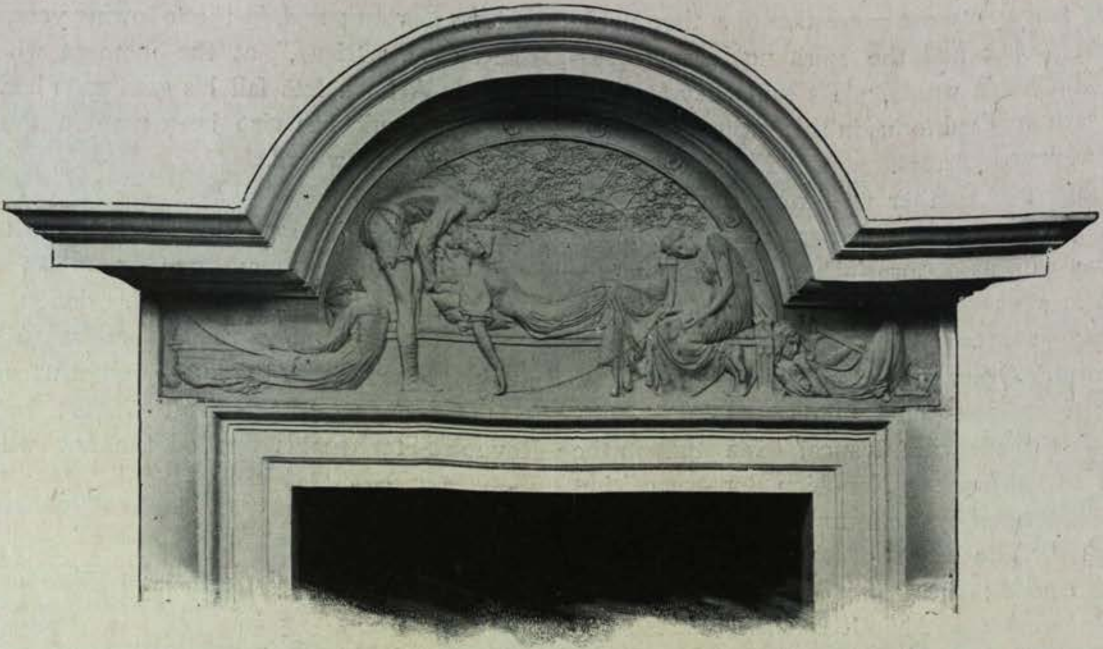
MR. NATORP, like M. Mesdag, was past forty when he turned to art, but then he studied strenuously, first at the Slade School and, from 1881 to 1883, under M. Rodin in Paris. In 1884 he exhibited a statuette of "Hercules" at the Royal Academy; in 1888 the relief-portrait, in bronze, of "Robert Browning," which is so well known; and in 1890 another statuette called "Biblis." Mr. Natorp's most important work is "Atalanta" (1896), a life-size statue; an ambitious figure which, cast in bronze, was with great generosity presented by the artist to "The Artists' War Fund" of 1900. In the same year the sculptor produced a silver "Regatta Cup;" in 1897, a bust of Miss Burton; and, in the following year, a life-size statue, "Diana," at the moment when the luckless Actæon lets fall his gaze upon her. Mr. Natorp's work has also been seen in the Paris Salons and elsewhere.

Mr. W. REYNOLDS-STEPHENS.
1885.

POLYGLOT artists, so to call them—men who can paint, draw, model, design furniture, and do many things besides in goldsmithery, enamel, and the like—are not uncommon in these days of Arts and Crafts; but Mr. Reynolds-Stephens is one of the few who has



A WALL FOUNTAIN.
BY W. REYNOLDS-STEPHENS.



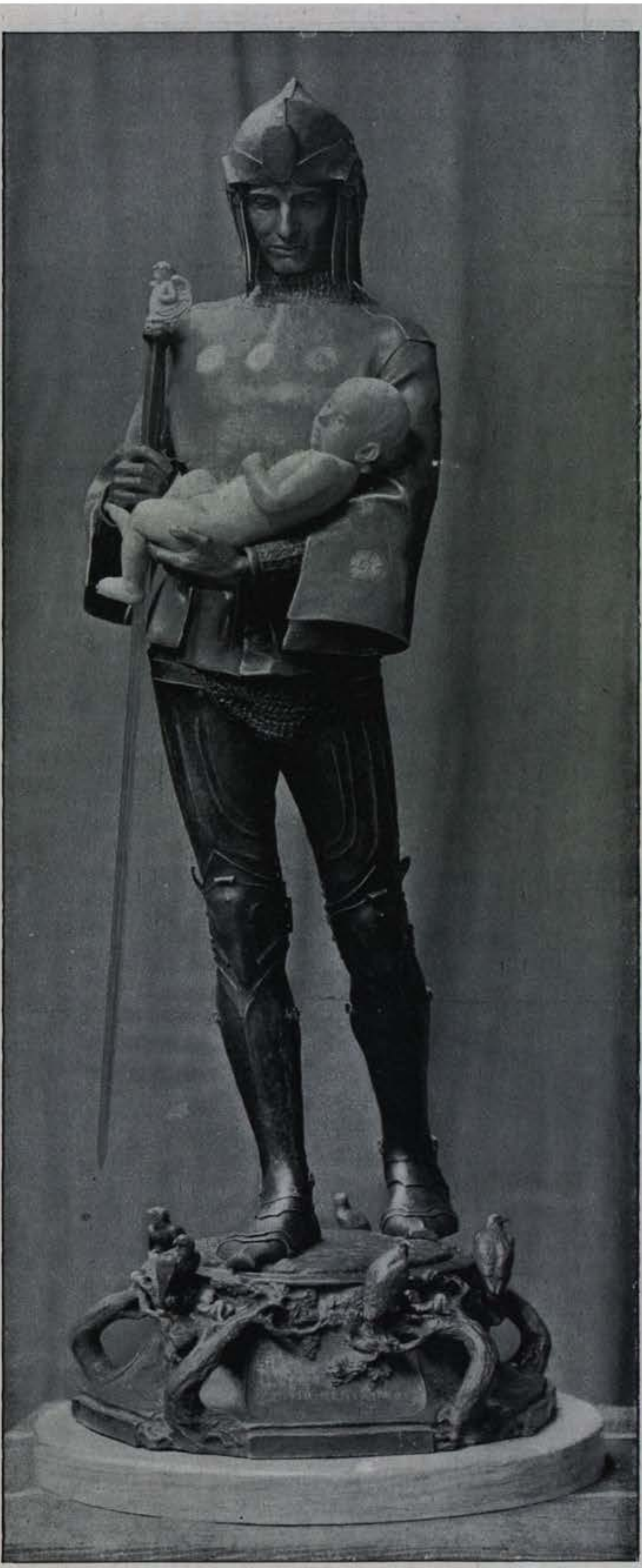
THE SLEEPING BEAUTY

BY W REYNOLDS-STEPHENS

made his mark in more than one of the arts he has practised. He seems, however, to have given himself up—at least for the time—to goldsmith-sculpture and metal-work, and to have abandoned thoughts of marble along with canvas and pigment. In 1889 Sir L. Alma-Tadema encouraged the brilliant young student with a commission which—not wholly legitimate on sculptural grounds, perhaps—was to produce a long frieze in copper, to be set up in his new studio, taking as a *motif* Sir Lawrence's picture of "The Women of Amphissa." This frieze, eighteen feet long by as many inches high, was duly produced, and could not but be recognised as a difficult problem happily solved. In 1890 Mr. Stephens produced his charming wall-fountain, which was inspired by a design in the corner of his own mural picture of "Summer" in the refreshment room of the Royal Academy. The work, here reproduced, is certainly the finer of the two versions, for the dainty quality of the drapery, the grace of the pose, and the pretty turn of the head impart a greater charm than is to be found in the nude figure of the second work. A pleasing feature is the colour of the metal—green and tawny gold.

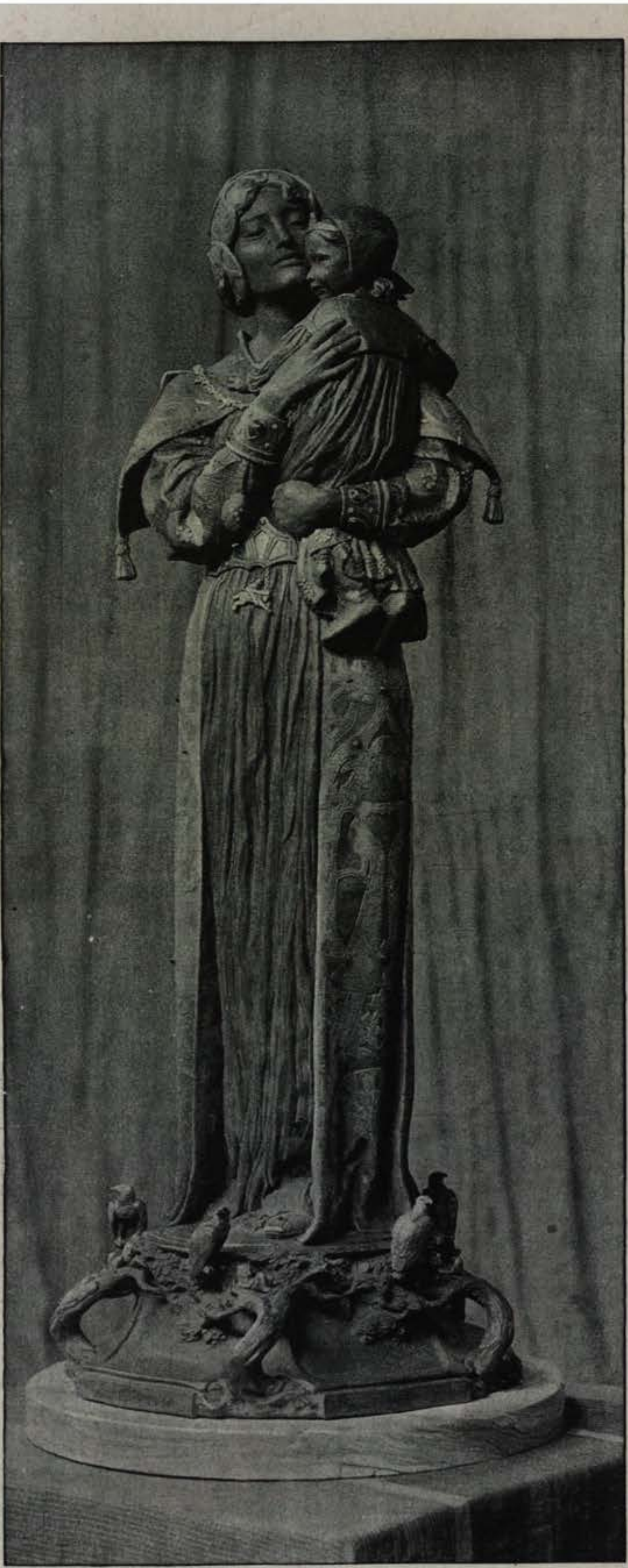
A bust of Sir John Macdonald was followed by a high relief of "Truth and Justice," in which, by an unconventional and independent invention on the artist's part, "Truth" was represented by a young girl with an open scroll, and "Justice" by a boy, nude and blindfolded, who holds up the scales before her. In 1896 Mr. Reynolds-Stephens exhibited his greatly admired low relief, exhibited under the pretty title of "Happy in Beauty, Life, and Love, and Everything," charming in its refinement, and its fresh but rather languid loveliness. "The Sleeping Beauty" is a design for a mantelpiece of rare grace, full of thought and invention, and dainty conceits: thus the dress of the prince, who stoops to imprint the kiss of deliverance on the lady's brow, is embroidered with cupids, her robe with hearts and sweet-pea clinging; and the partitions of the seats are crowned with poppy-heads. The whole is a felicitous composition (far less like a work of Burne-Jones than the illustration suggests) distinguished by a singular charm.

"The Sleeping Beauty" was followed by the first of Mr. Reynolds-Stephens' important full-lengths. This was the highly decorated statuette of "Lancelot and the Nestling" (1899), in which the artist began his delightful use of various coloured metals, ivory, gems, and the like, with pretty symbolism in the base. Still more successful, because more human, more tender and



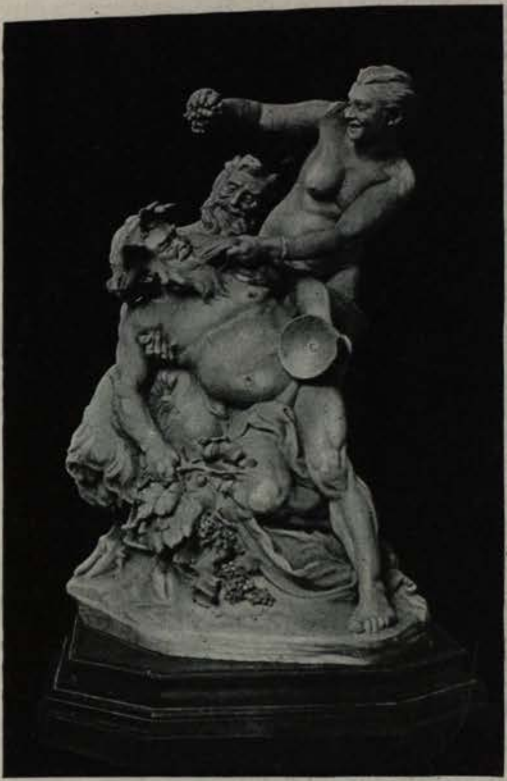
LANCELOT AND THE NESTLING.

BY W. REYNOLDS-STEPHENS.



GUINEVERE AND THE NESTLING.

BY W. REYNOLDS-STEPHENS.



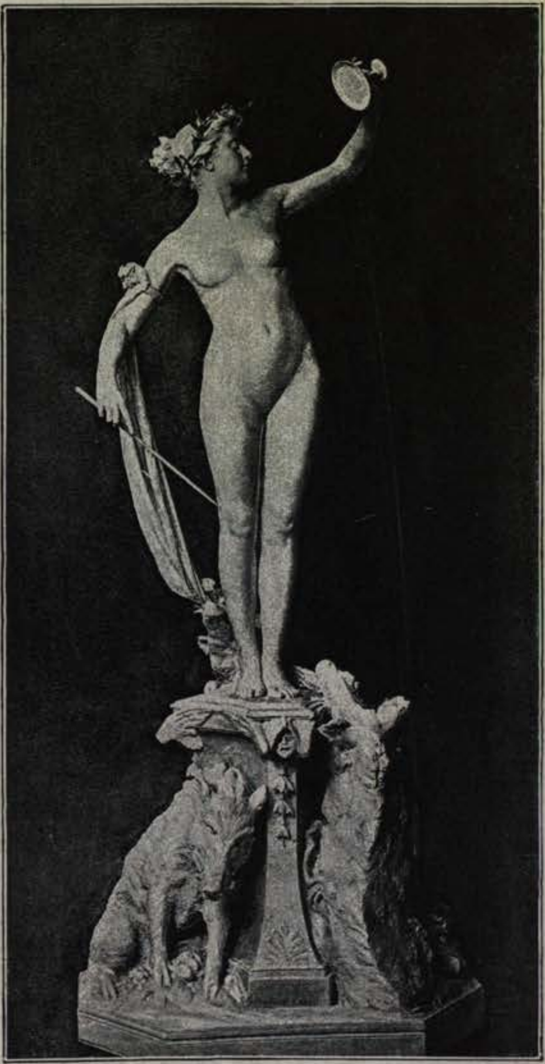
THE TRIUMPH OF SILENUS.
BY ALFRED DRURY, A.R.A

sympathetic, is the companion statuette produced the following year—"Guinevere and the Nestling," charming alike in feeling, line, and composition. "Castles in the Air" (1901) is more elaborate still, and, besides imagination and distinction, it displays touching sympathy with child fancy, and an ability to treat it decoratively yet realistically. As a silversmith Mr. Reynolds-Stephens has produced some charming work, notably in the beautifully designed table bonbonnière; and again in the letter-box plate, which attracted much attention when it was exhibited.

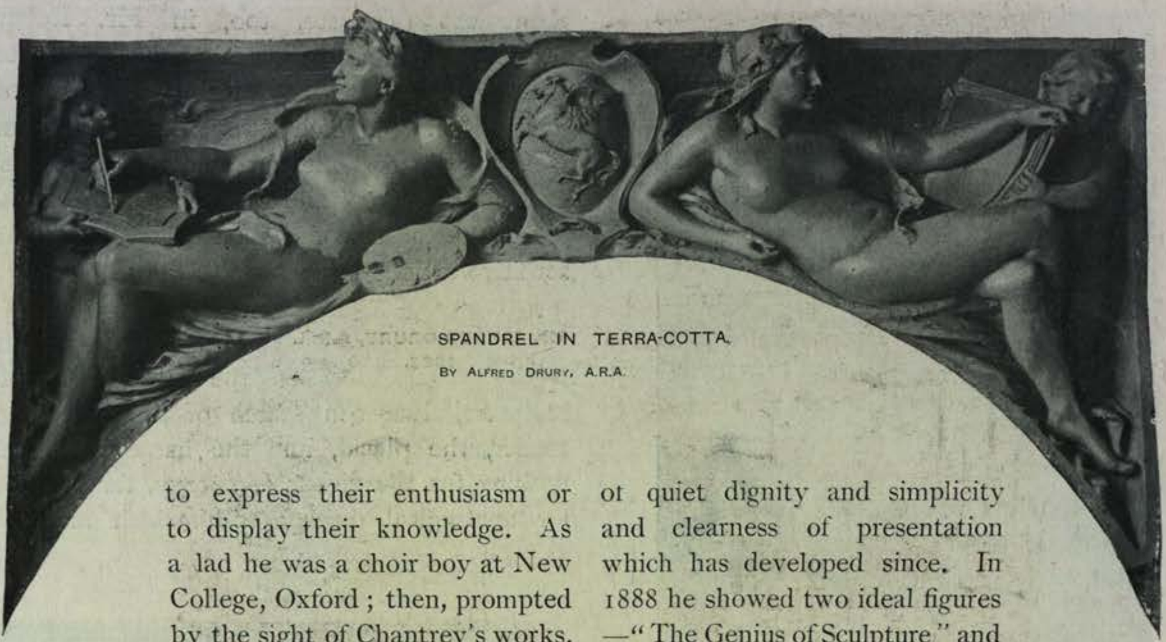
When we think of Mr. Reynolds-Stephens we hardly know whether to consider him as a sculptor. Perhaps he is more of the goldsmith and metal-worker. His all-round talent as painter, modeller, and craftsman has had its effect upon his sculpture, pushing its decorative treatment very far. His inventiveness and delightful imagination are responsible for the high degree of elaboration in the ornament, so that we sometimes think that more plain spaces would increase the effect of his pleasing decoration of surface. There is much refinement of taste, too, in Mr. Reynolds-Stephens' choice of colour of metals and material. There is a delicate languor about the lines of his figures in relief, which always display a charming feeling. His draperies are dainty, stop well short of being "wiry;" and his work is distinguished, and characteristic of a man of refined taste and sensitive artistic temperament.

Mr. ALFRED DRURY, A.R.A.
1885.

MR. DRURY is among the most personal of our sculptors, always in search of the graceful, the tender, the placid, and the harmonious, caring nothing for the vigour of energy, for passion, or for anatomical display with which many love



CIRCE.
BY ALFRED DRURY, A.R.A.



SPANDREL IN TERRA-COTTA.

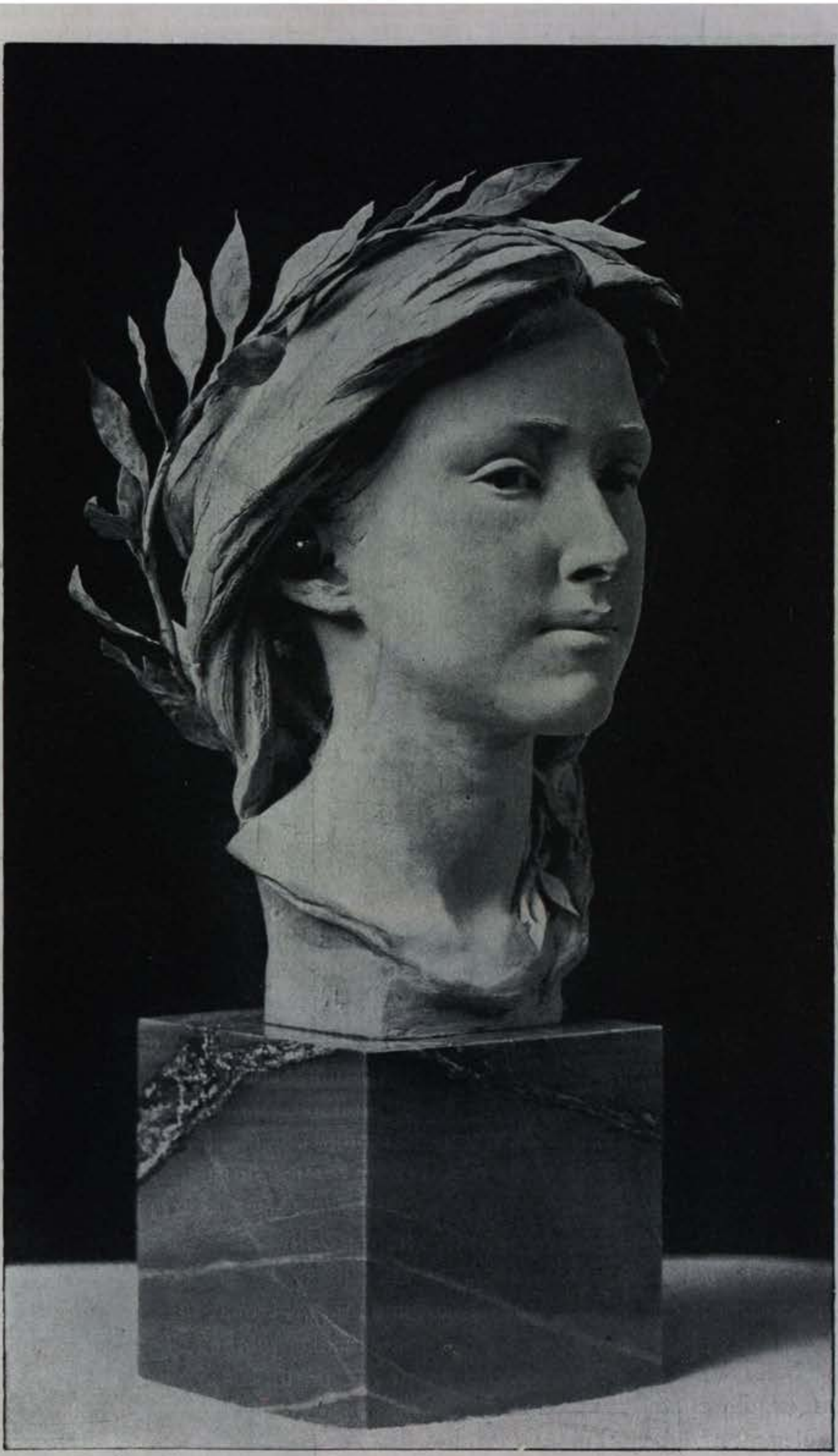
By Alfred Drury, A.R.A.

to express their enthusiasm or to display their knowledge. As a lad he was a choir boy at New College, Oxford; then, prompted by the sight of Chantrey's works, he attended the Art Schools in that city, and afterwards the National Art Training School, where he came under the influence of M. Dalou, at that time the modelling master, as already explained. The young sculptor showed so much technical ability, while displaying a mind at once imaginative and elastic, that when M. Dalou profited by the political amnesty which permitted him to return to Paris he took his young pupil with him as assistant and kept him in his studio for four years. The master instructed him in all the practices and devices of his art, and Mr. Drury was enabled to gain skill while helping with the famous relief of "Mirabeau" and the still more celebrated group of "The Triumph of the Republic," completed and set up but recently in the City of Paris.

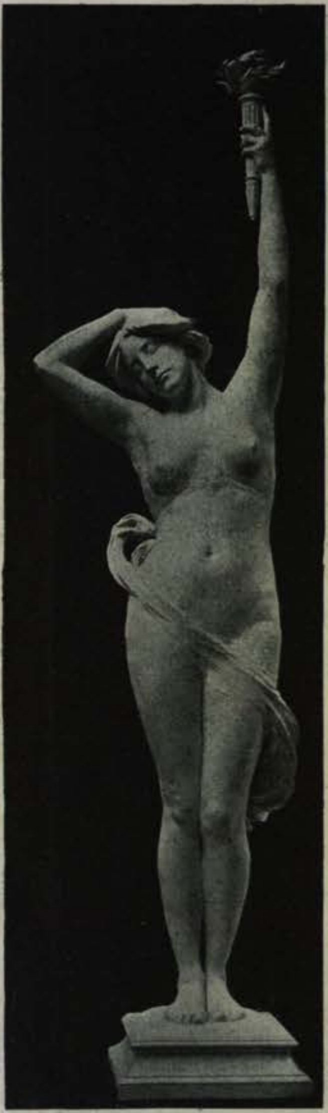
It was in 1885 that he sent his first contribution to the Royal Academy—the group called "The Triumph of Silenus." This clever work, wisely modelled in terra-cotta—for such material the subject and the character inspires—gives far too close an imitation, if that be not too hard a word, of the master's style. Returning to England, he, like Mr. Alfred Gilbert and Mr. Lantéri, became assistant to Sir Edgar Boehm, whose good fortune in securing the services of able young men was always remarkable.

Working for himself, he quickly threw off the gentle foreign yoke that was upon him and soon made his mark. In 1886 he exhibited busts, of which that of "Mr. James Isham" struck the note of quiet dignity and simplicity and clearness of presentation which has developed since. In 1888 he showed two ideal figures—"The Genius of Sculpture" and "Il Penseroso;" in 1889 "A Gipsy Maiden," at the New Gallery; and at the Royal Academy busts of "Madame Nordica" and "Mr. S. S. Cohen," and an ideal work called "The First Reflexion," which, exhibited later at Dresden, was acquired by the Queen of Saxony. "The Evening Prayer," a most charming figure which was exhibited in 1890, was bought for the Manchester Corporation Gallery. "Echo" appeared in 1891, and in 1892 "Harmony," an ideal female nude singing as she plays the violoncello, very clever, but not in the purely sculptural sentiment as other works which preceded and which have come after it. "Circe," in plaster, followed in 1893, and in 1894 in bronze. This statue achieved a great popular success, which it repeated at the International Exhibitions both of Brussels and Paris, when it was duly "medalled." It was acquired by the City Art Gallery of Leeds. Felicitous as it is in line and arrangement, pleasing in its grace, and good in its modelling, this work was soon to be surpassed by the sculptor in that solidity which is so desirable a quality, and which is seen, for example, in the "Even," shortly to be cited. The bronze head of "St. Agnes," executed in the same year, and bought for the same gallery, is one of the first examples of Mr. Drury's newly found style—a head of great beauty and charm, belonging to that higher order of conception which, generally speaking, he has since maintained.

"The Sacrifice of Isaac" is a panel in high relief, interesting mainly for its technical qualities



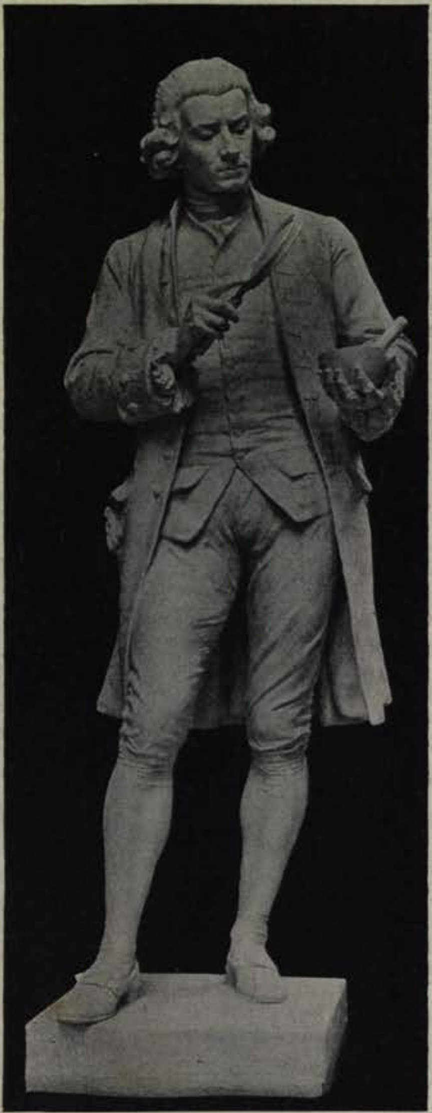
ST. AGNES.
BY ALFRED DRURY, A.R.A.



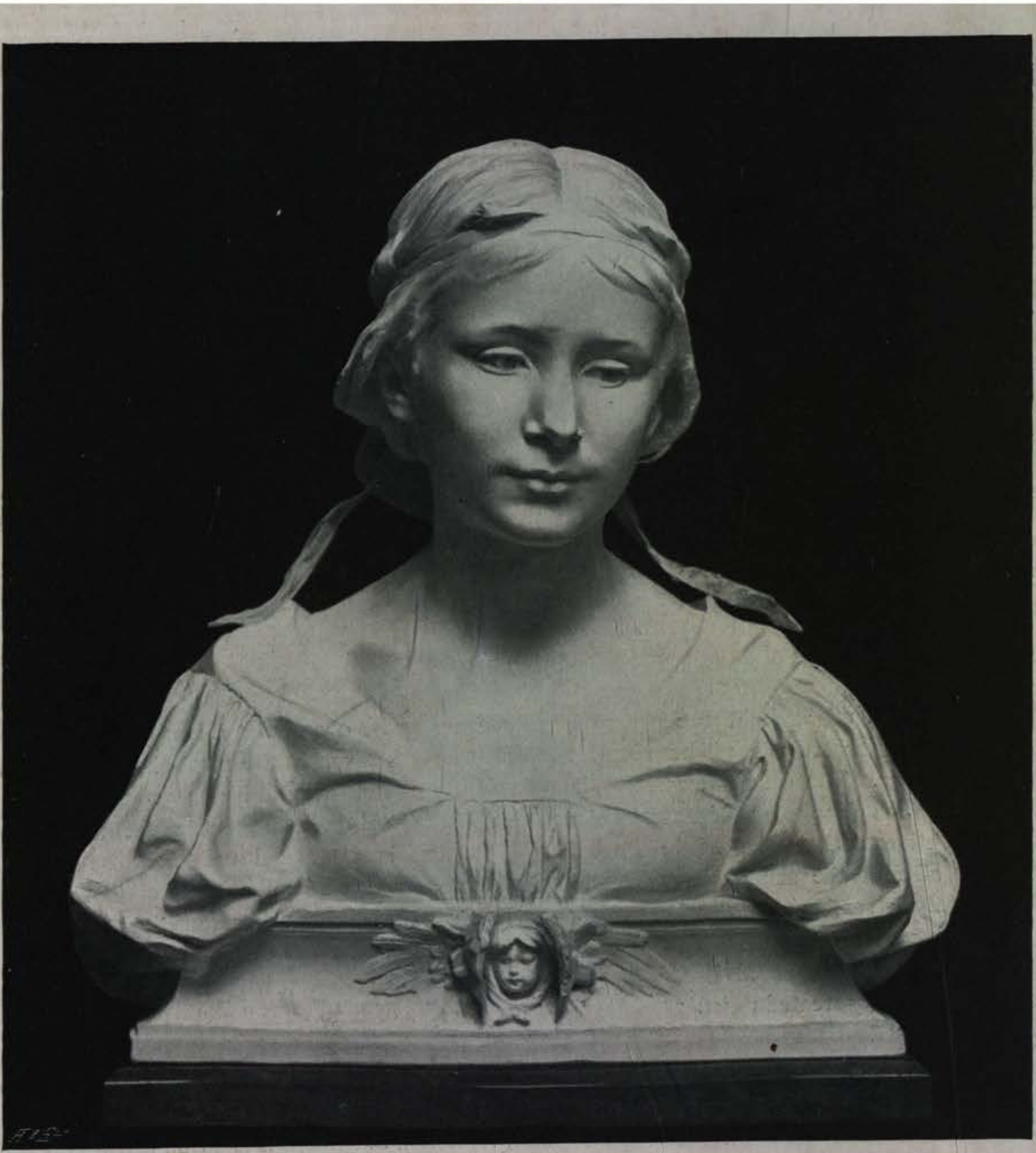
EVEN.
(LEEDS.)
BY ALFRED DRURY, A.R.A.

and for the glimpse it afforded of a new side to the sculptor's art. Then, in 1896, came the head called "Griselda," in the spirit of the "St. Agnes"—an exquisite study of childhood, fine as sculpture, elegant and beautiful as decoration. It was bought at once for the Chantrey Collection. "The Age of Innocence," exhibited at the Academy in the following year, repeated the success of the other, and still further heightened the public appreciation of Mr. Drury's talent. So widely was it appreciated that when the bust was "published" in a small size a very considerable number were bought up at once.

About this time a great scheme for the decoration of the City Square at Leeds was the result of the munificence of a private citizen. To Mr. Brock, as has been stated, was accorded the great central figure. To Mr. Drury and others, statues of Leeds worthies were confided; accordingly the statue of Joseph Priestley was modelled—it was seen at the Academy in 1899. The electric standards around were also commissioned from Mr. Drury. For these he designed the colossal figure exhibited at the Royal Academy in 1898 under the title of "Even," so that a set of standards,



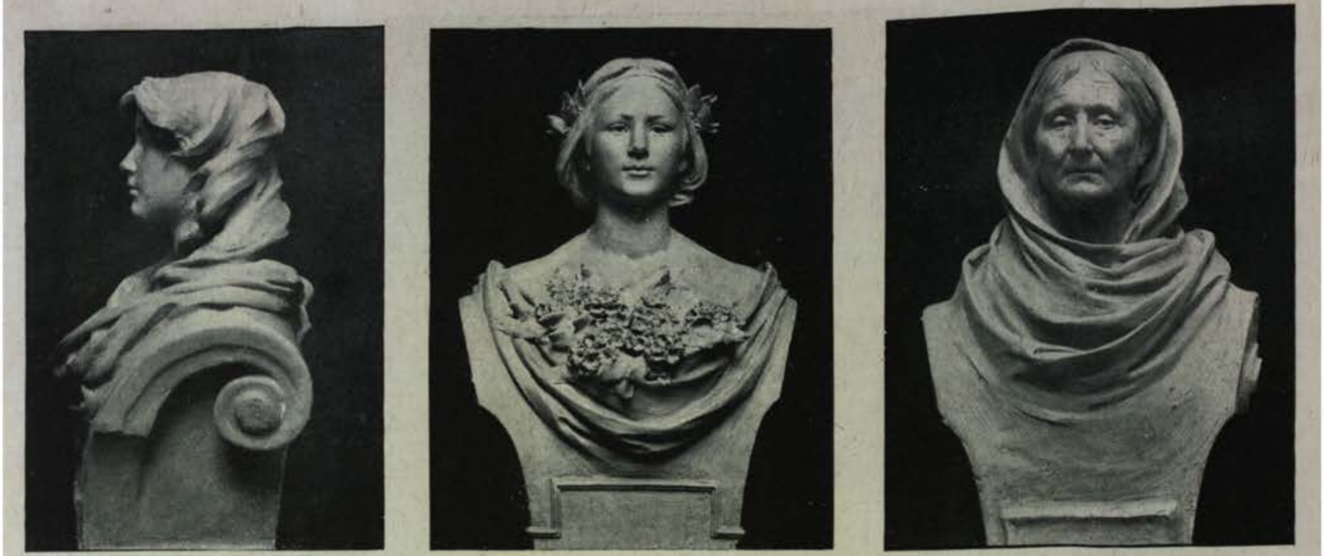
DR. PRIESTLEY.
(LEEDS.)
BY ALFRED DRURY, A.R.A.



GRISELDA.

BY ALFRED DRURY, A.R.A.

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY



MARCH, JUNE, AND DECEMBER.
By ALFRED DRURY, A.R.A.

unique in England, might light the square like the figures that decorate the pillars round the Paris Opera House. The calmly decorative, half-length, called "The Prophetess of Fate," belongs to 1900, together with "The Little Duchess," a marble profile of the same pretty child, or another closely resembling her, whom we saw in "The Age of Innocence." The treatment of flesh, hair, and neck could hardly be more admirable in this ably treated relief.

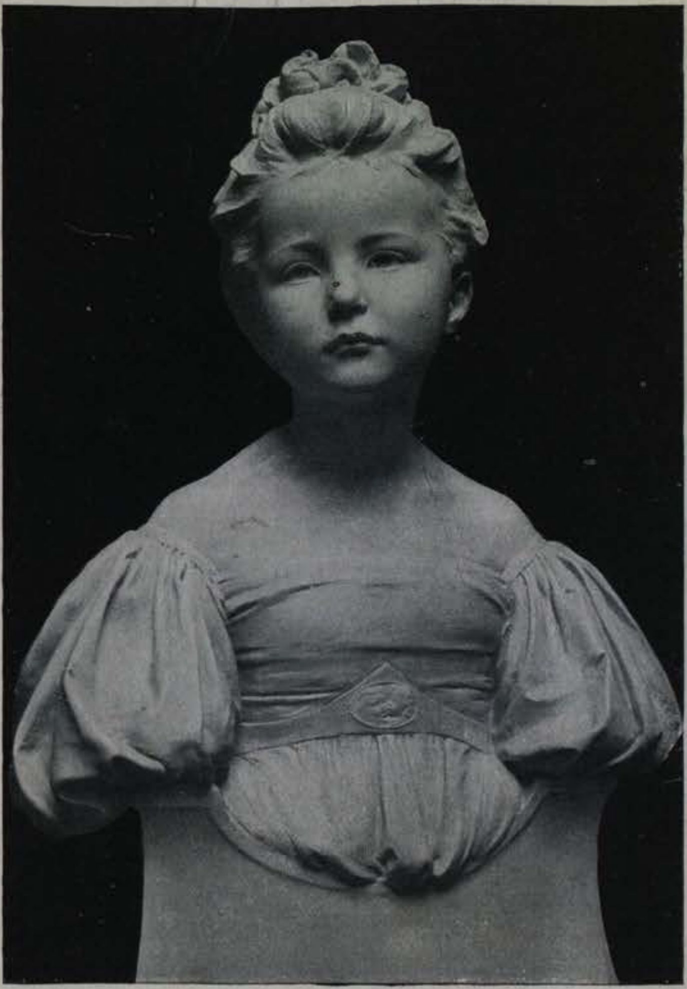
Mr. Drury had done meanwhile a great amount of decorative sculpture for architectural embellishment—a purpose to which his quiet, contemplative art lends itself to perfection. A good deal of it is in terra-cotta, such as the spandrils of "Art and Design" and others for a coachmaker's premises in Hammersmith. He has, moreover, executed far more important works in scheme and elaboration. Among them are the twelve charming heads, representing the months, set up on pedestals on the terrace at Barrow Court. It may perhaps be added that, like Mr. Onslow Ford, Mr. Drury has also contributed oil paintings to the Royal Academy.

As a manipulator of clay Mr. Drury possibly stands first among the English sculptors of the day, an art he gained from his long apprenticeship with M. Dalou. So great was this influence, indeed, that on his return to England Mr. Drury did not for some while gratify his critics by adopting a style unmistakably his own. But it is wholly from himself that he has given us the most charming examples of his art. Retaining all his cleverness of technique at his fingers' ends, he cut adrift in due time from the subjects and treatment he had first adopted, and evolved something more English, abandoning the fat Rubensesque figures for his own less fleshy and more beautiful types of the nude. As has been said, his charming ideal busts, "The Age of Innocence" and "Griselda," are both performances of a very high order, possessing much sweetness in feeling and design. Mr. Drury's work always shows that he has well considered the material in which it is to be carried out; if it is for stone, the treatment is stony; if for metal, metallic. In portraiture he is very good, and is said to model a head in the shortest time in the most dexterous way. He is, in fact, an extremely clever modeller, and always refined. Occasionally, in unimportant work, he may be found a little summary; but not in his best productions. As a designer he is not on quite so high a plane, for he is not in the full sense creative; the reason being, perhaps, that he is not quite so much a thinker as an observer.

Mr. F. W. POMEROY.
1885.

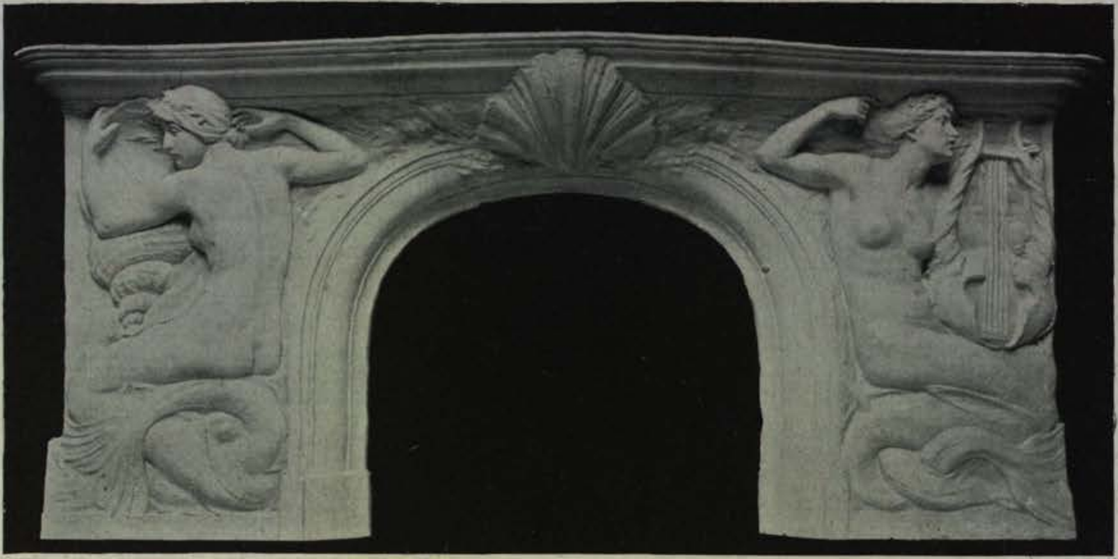
MR. FREDERICK WILLIAM POMEROY descends from a family of artist-craftsmen. While still a lad he was apprenticed to a firm of architectural carvers, and under them acquired considerable skill in the manual side of the sculptor's art, occupying his evenings with drawing at the Lambeth schools. Here, as has already been explained, Mr. Sparkes had obtained the means to found a sculpture school on the lines demanded by art and common sense; and to the life class, under M. Dalou's enthusiastic teaching, flocked so many of the young sculptors of the day—Mr. Frith and Mr. Pomeroy amongst them—that most of the prizes offered in the Royal Academy sculpture school were for some years secured by the Lambeth pupils. This success was carried on in later life, and Lambeth men appear out of all proportion in the Awards list of the Paris and other exhibitions. Entering the Academy schools in 1881, Mr. Pomeroy during the four years he passed through them took nearly every prize open to him, including the Gold Medal and Travelling Scholarship. In Paris he worked under M. Mercié, and then passed on to Italy.

A series of statuettes shown at the Academy were the first result of his year's work. In 1888 the bronze statuette of "Giotto" appeared, together with an ideal head in marble. In this year Lord Leighton had received from Mr. Jacobsen, of Copenhagen, a commission for a replica in marble of the "Athlete Struggling with a Python" for his Glyptothek—the private sculpture gallery which that connoisseur then purposed presenting to his native city: an intention since carried out. This commission was highly



THE AGE OF INNOCENCE

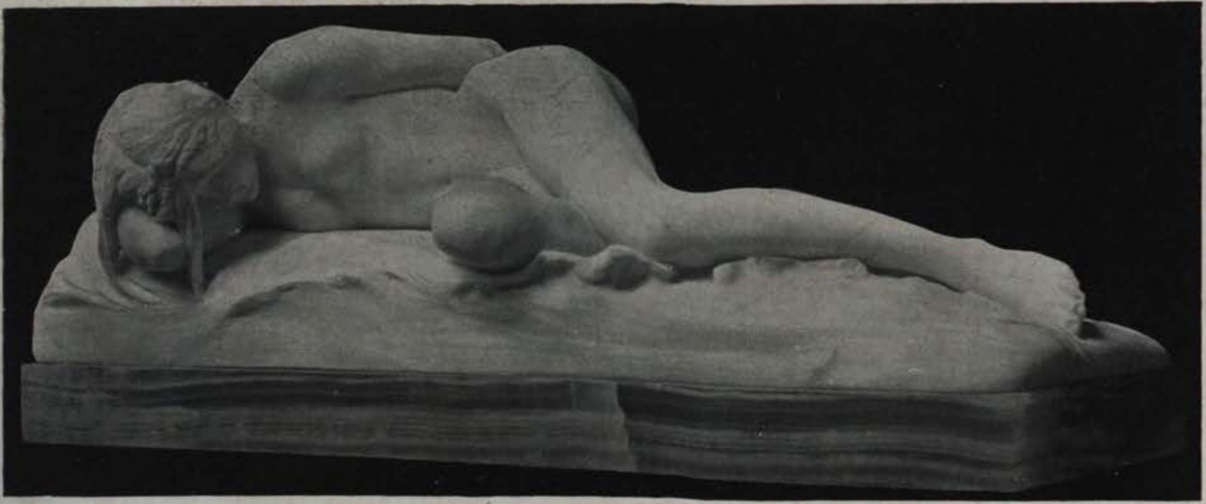
BY ALFRED DRURY, A.R.A.



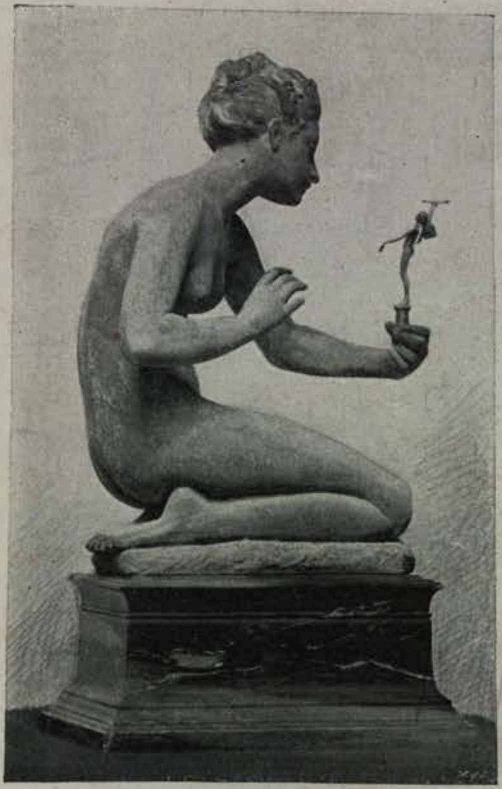
A CHIMNEY PIECE
BY F. W. POMEROY

gratifying to the President, whose pleasure at the flattering proposal I well remember. To Mr. Pomeroy Leighton entrusted the responsible task of carving the replica in marble, and the work was carried out under the supervision of the President with complete success.

Since 1888 there has been scarce a year in which Mr. Pomeroy has not been represented in the exhibitions of the Royal Academy. In 1899 there was the charming "Boy Piping;" in 1900, "Dionysos," a bronze statuette in the late Hellenic style, now lodged in the Tate Gallery at Millbank; in 1891, "A Nymph Finding the Head of Orpheus;" and in 1893, "Love the Conqueror," an extremely graceful figure of a girl in the finer French taste of the day, bought by Liverpool the next year; "Undine" followed in 1894, together with "Pensée" and several busts. "The Nymph



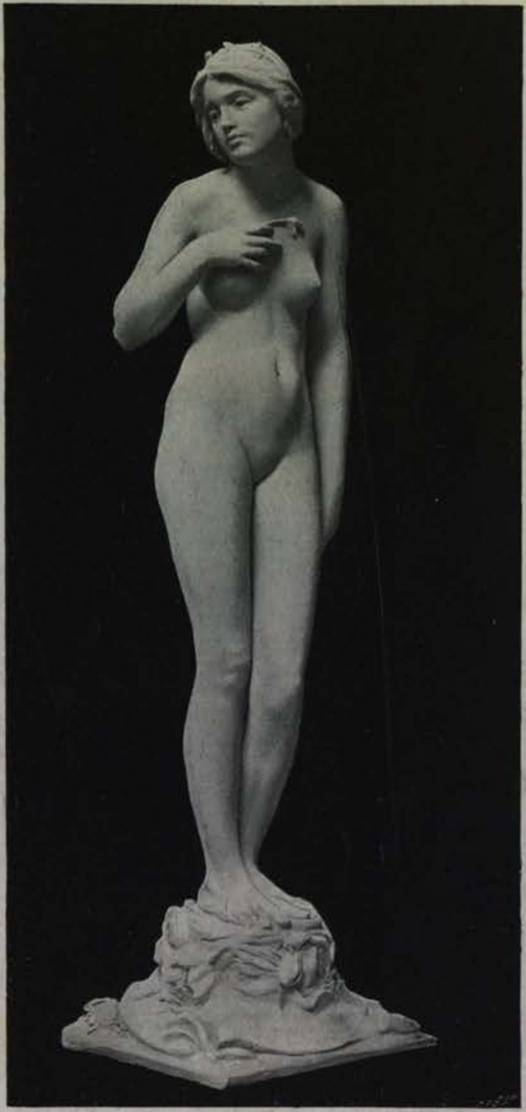
THE NYMPH OF LOCH AWE.
BY F. W. POMEROY.



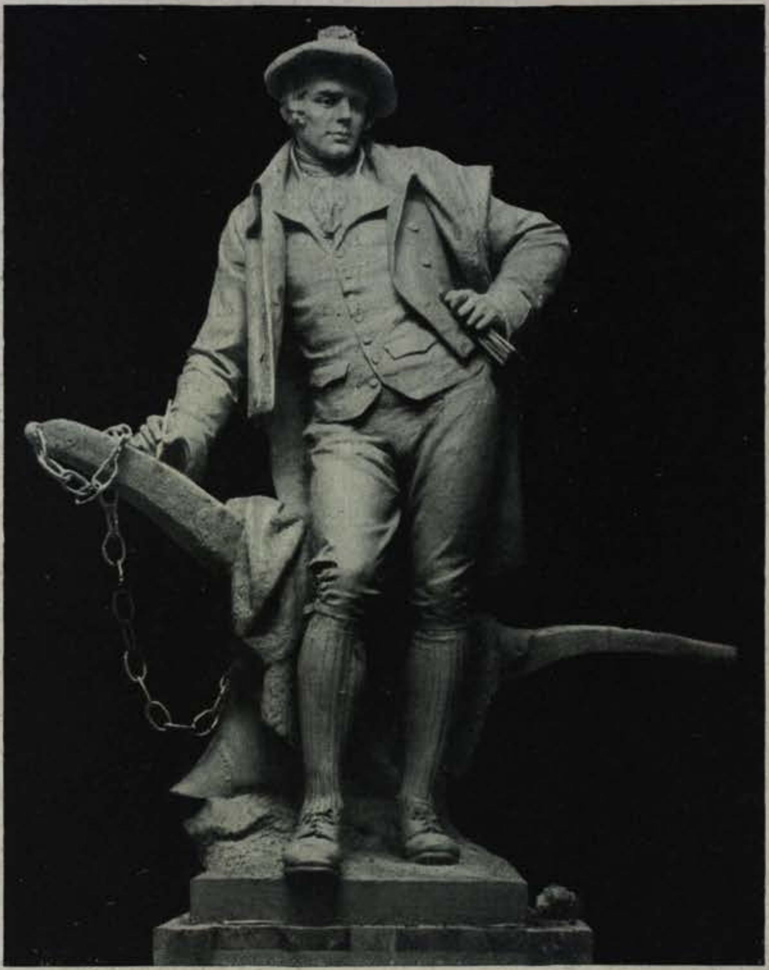
LOVE THE CONQUEROR.
BY F. W. POMEROY.

of Loch Awe," which was purchased by the Trustees of the Chantrey Fund, and is now at Millbank, is a charming little marble, delightfully felt and exquisitely carved, very similar in sentiment and arrangement to M. Dennis Puech's high relief of "Nymphe de la Seine," exhibited in the Salon in 1895. "Pleasures are like Poppies" was the title of the pleasing female nude, an ideal work, belonging to 1896. In 1898 came a very important statue of "Perseus," which, although the pose is different, deliberately challenges the masterpiece of Benvenuto Cellini in general attitude and accessory, very wisely, however, omitting the corpse of Medusa at his feet. Canova, it is true, also produced a "Perseus" that was an echo of Benvenuto's, but he departed somewhat more obviously from the original. "The Potter" followed in 1899, an interesting nude figure seated on the ground; and in 1900, a spirited bronze statue of "Admiral Blake" for Bridgwater, and an ideal figure of "The Spearman," another fine male nude, excellent alike in pose and in modelling. In 1901 Mr. Pomeroy produced the two colossal statues of "Dean Hook" for Leeds and "Oliver Cromwell" for St. Ives, in Huntingdonshire.

Mr. Pomeroy also won in competition the commission for the Centenary Statue of "Robert Burns" for Paisley, which he executed with such remarkable success that when the statue was erected the local critics were not dissatisfied! In truth, this presentment is one of the best, the most decorative, refined, and pleasing among the numerous effigies of the poet that have lately been erected. The Liberal Memorial Statue of Mr. Gladstone



"PLEASURES ARE LIKE POPPIES SPREAD,
YOU SEIZE THE FLOWER, ITS BLOOM IS SPED."
BY F. W. POMEROY



ROBERT BURNS
(PAISLEY).
BY F. W. POMEROY.

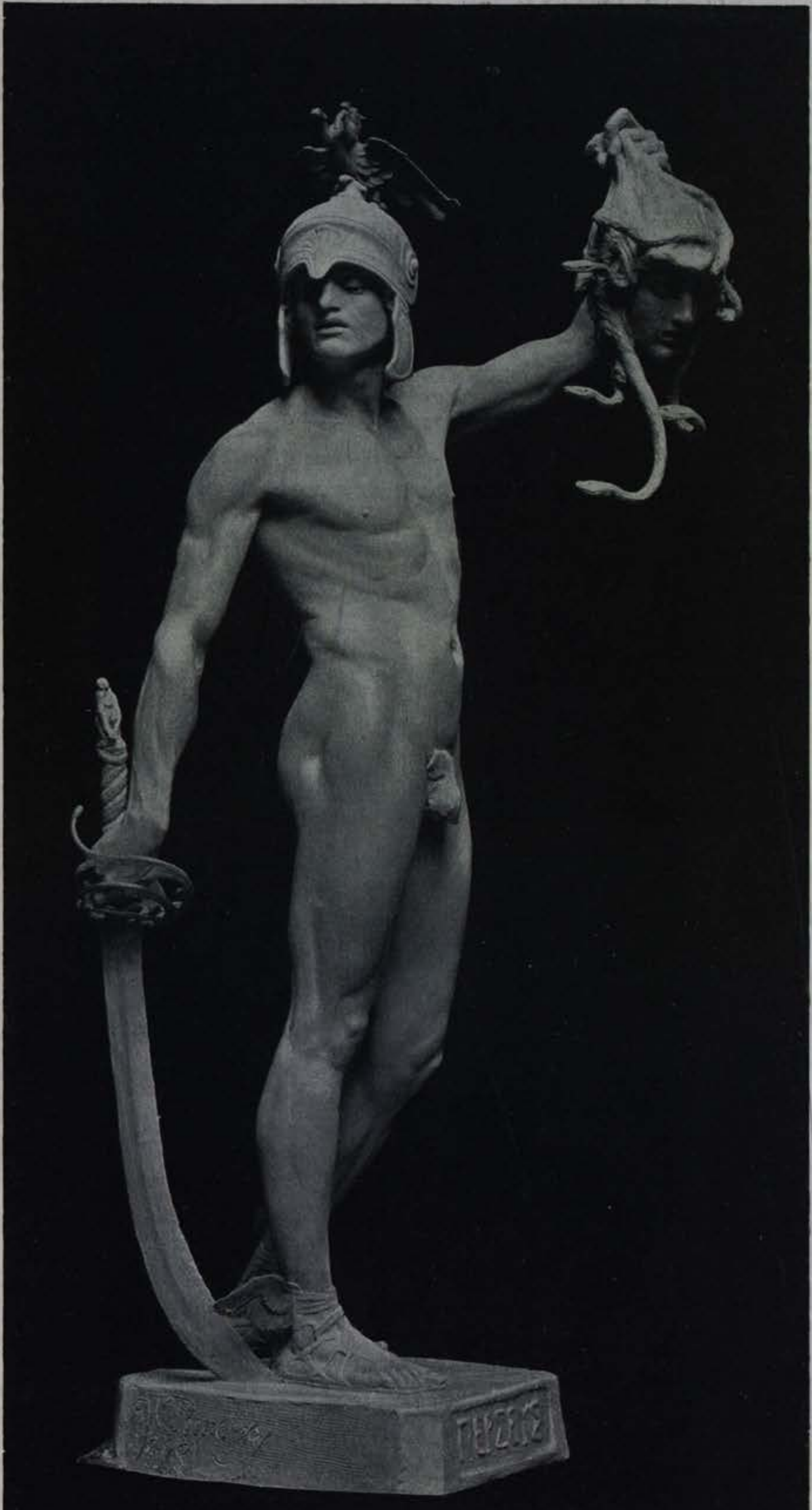
was also from the hand of Mr. Pomeroy; it now stands in the Outer Lobby of the Houses of Parliament. A recumbent effigy of the late Duke of Westminster, for Chester Cathedral, is the last of the artist's works in portrait sculpture.

In his earlier years Mr. Pomeroy occupied himself greatly with decoration. One example of this is here shown in the mantelpiece in marble. He has also worked in alabaster and in the coloured plaster which has of late become so deservedly popular for interior decoration, and has designed friezes and other forms of embellishment for many of the architects who have helped so sturdily to foster the art movement, such as the late Sir Arthur Blomfield and J. D. Sedding, Mr. A. Waterhouse, Mr. Belcher, and Mr. Mountford.

Mr. Pomeroy's work is always strong and sculpturesque. There is much truth in both his ideal figures and portraiture; he sees nature in a big and broad way, though sometimes he may be a little heavy; but of how many serious sculptors in the world may not a charge of occasional heaviness be made? He is excellent in modelling, and his technique not less good. His decorative work possesses fine qualities—it is effective and well designed: that done for public buildings finds its place admirably in architecture. In his portrait statues there is a great deal of strength—his figures stand well, and are always fine representations of the men.

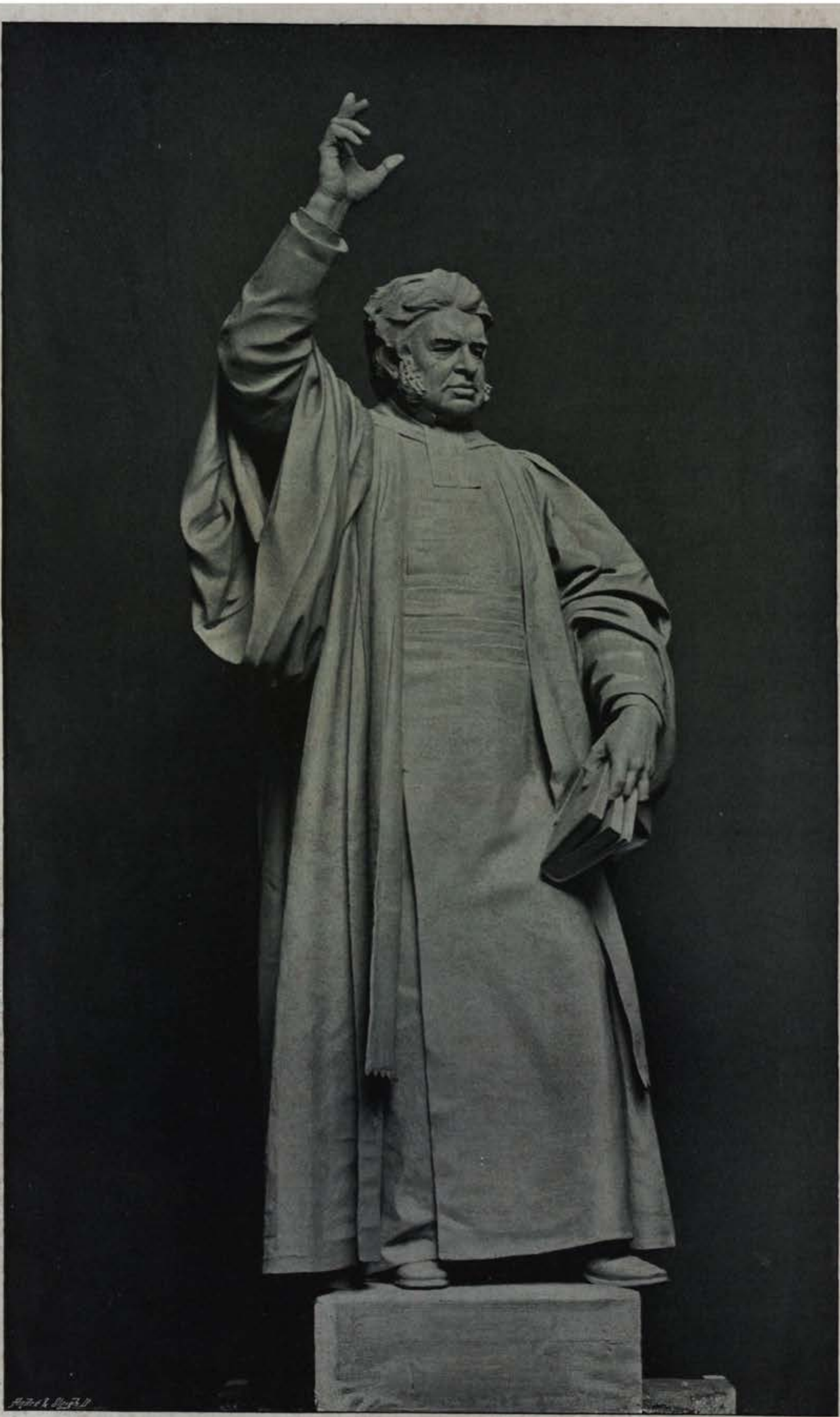
Mr. ALBERT TOFT.
1885.

ANOTHER South Kensington man, trained under Professor Lantéri after leaving the house of Wedgwoods,



PERSEUS.

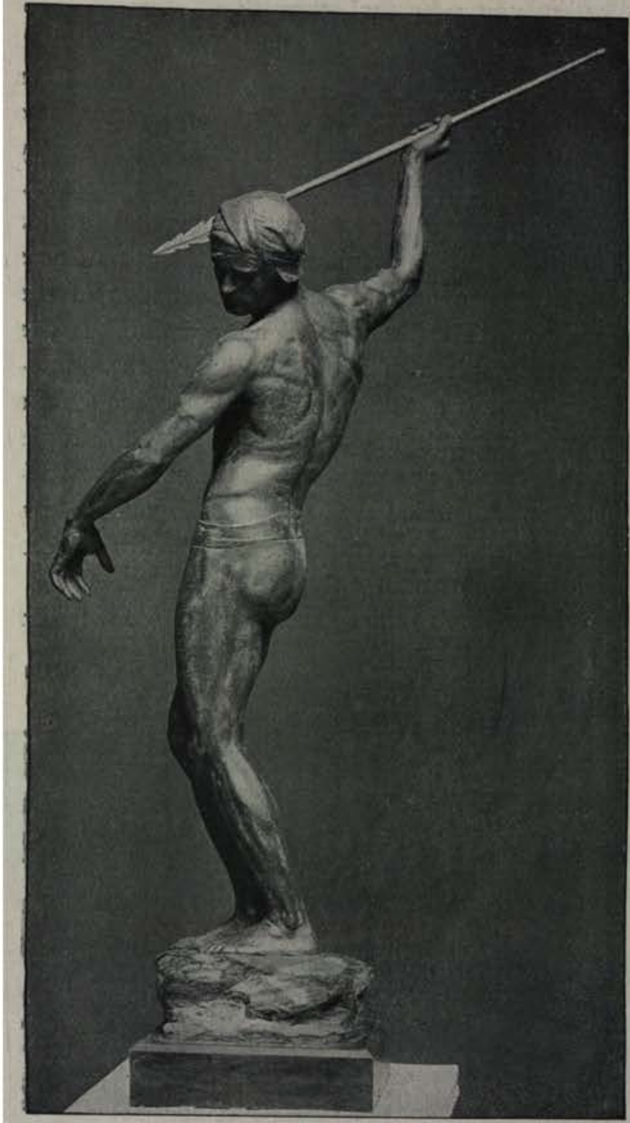
BY F. W. POMEROY



Andre & Sleigh Ld

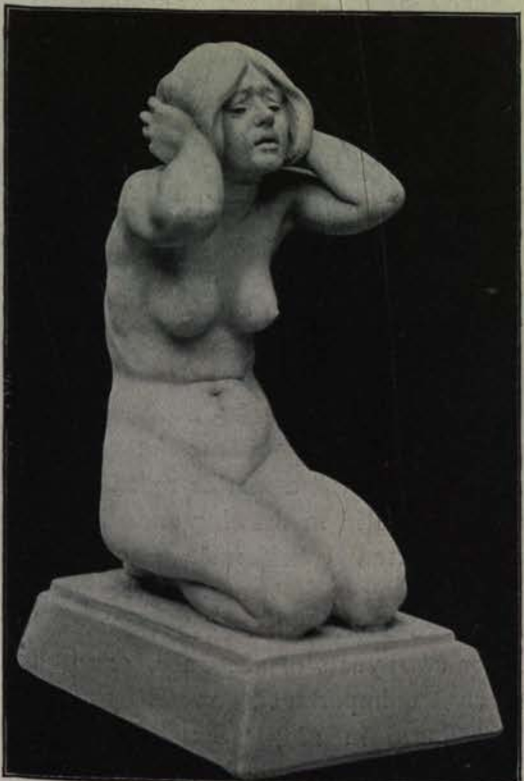
DEAN HOOK.

BY F. W. POMEROY

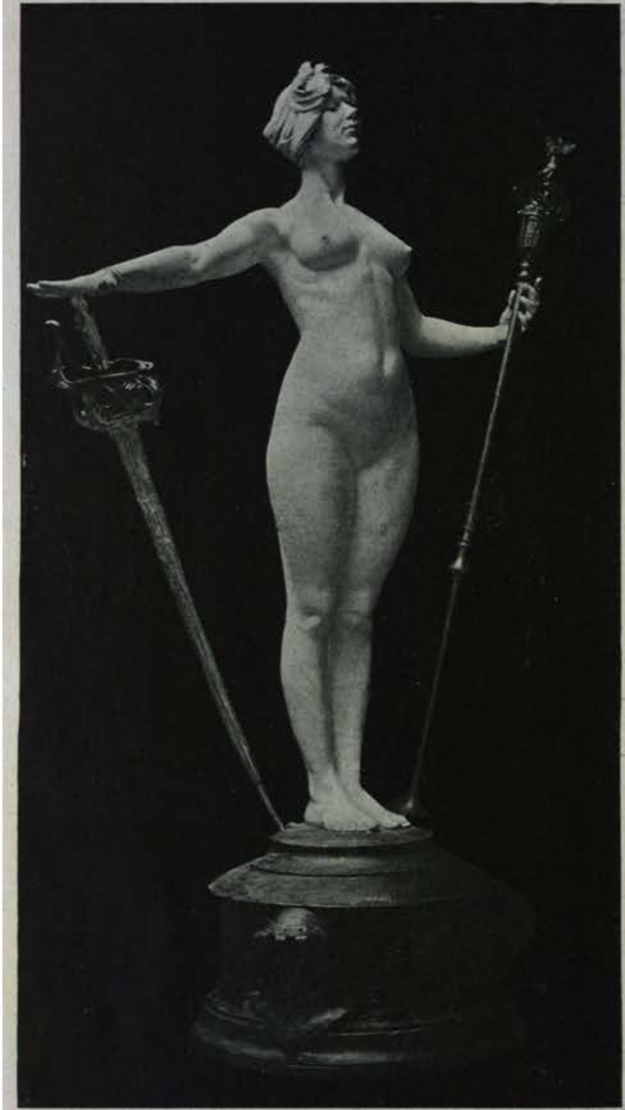


THE SPEARMAN.
BY F. W. POMEROY.

Mr. Toft made his way in the art world with determined perseverance. He first executed a number of reliefs of well-known men and studies of busts, but not till 1889 a statue, when "Lilith" was exhibited. In 1892 he made his first considerable success with a nude full-length called "Fate-led: She must needs go on blindly, yet fearing not," which was acquired for the Walker Art Gallery in Liverpool. This statue of a woman, gazing abstractedly into space as she advances, attracted by an unseen power, is so strong in sculptural idea and so well realised that it convinces those who might have asked for a different standard of beauty. In the same year the sculptor exhibited a striking bust, a representation of old age called "The Sere and Yellow Leaf" —a study that has been compared in aspect with the outlook of Monsieur Rodin, save that it is more naturalistic, perhaps, and more Zolaesque. For "Age and the Angel Death" —in which the old man implores the angel to "come closer"—Mr. Toft employed the same admirable model. At the same time he contributed the bust of "Mr. Cunninghame-Graham" to the New Gallery, a work full of vitality and vivacity, which pushes so far the naturally accentuated characteristics of the sitter that it borders, perhaps inevitably, on exaggeration. The "Oracle," a bust in marble (now in the possession of Mrs. Freeman), and "The Goblet of Life" belong to 1894: the former, one of the sculptor's best works, with something of Greek feeling and Egyptian severity; and the latter, a life-size seated figure, apparently intended to personify the enjoyment of life's pleasures, thoughtless of the



HAGAR.
BY ALBERT TOFT.

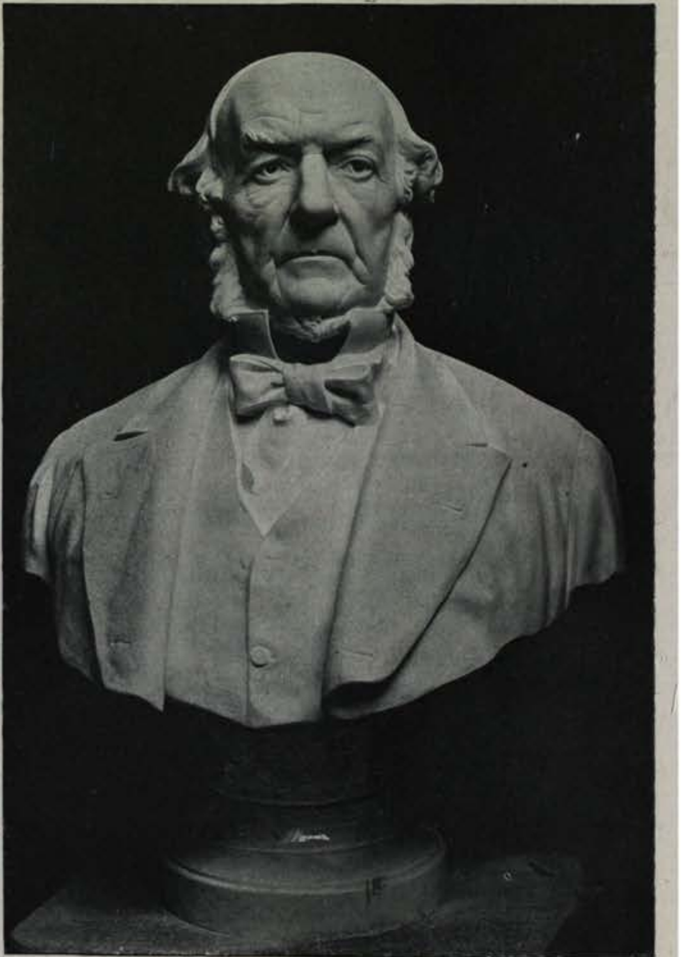


VICTORY.
BY ALBERT TOFT.

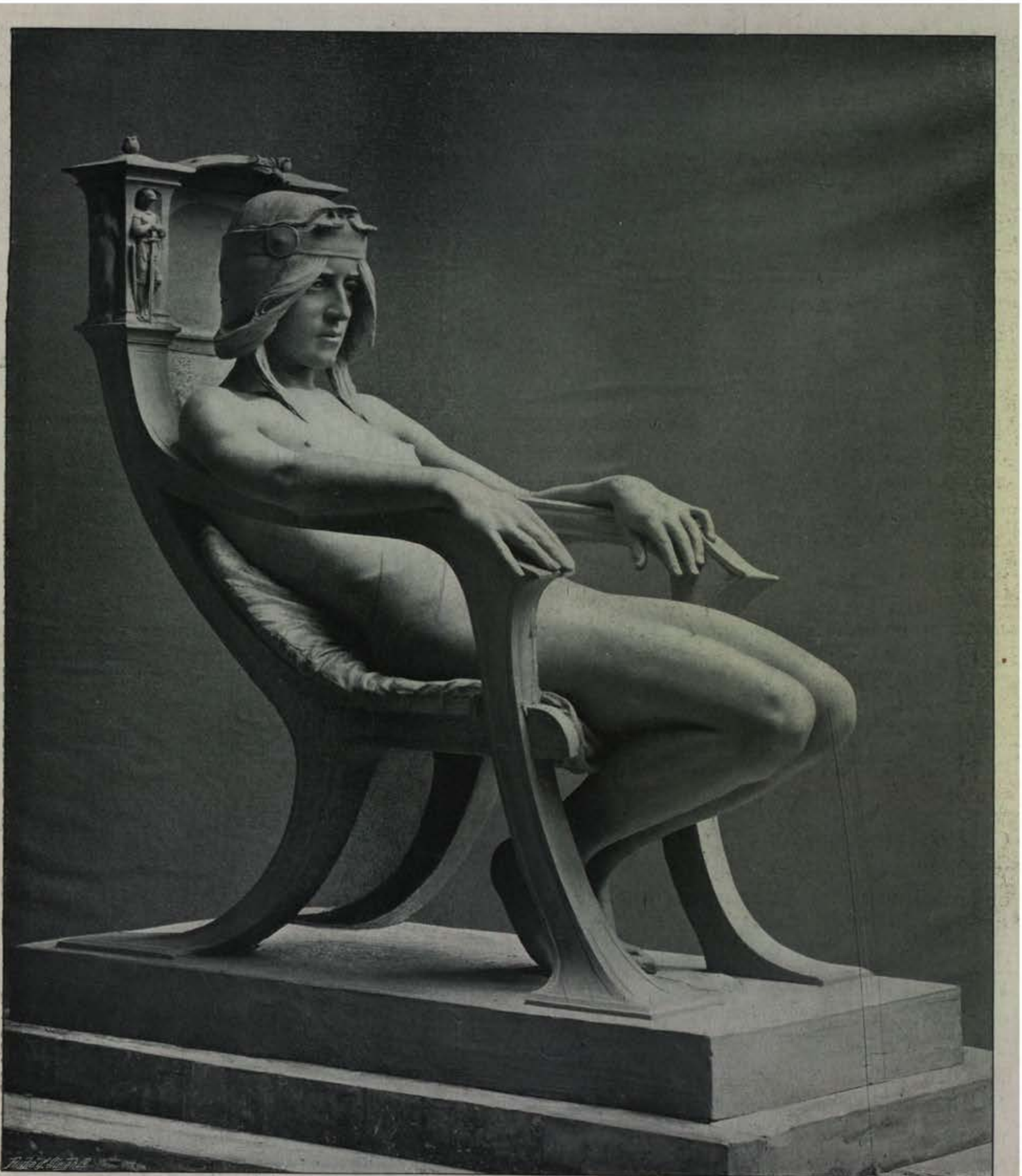
present and careless of the future. The head of "Herodias," a marble relief, broadly treated yet subtle in drawing and light and shade, attracted considerable attention at the New Gallery; it is now in the possession of Lord Tollemache.

After two years of abeyance, except for relatively unimportant commissions, Mr. Toft produced in 1897 "Spring," a dainty statue, which was acquired by the Birmingham Art Gallery, and the charming "Vision." "Hagar," seen in the Royal Academy in 1899, is a figure of significative force, alike in attitude, pose, and expression. There is much sculptural drama in this kneeling woman and her passionate despair; it is realised with a broad touch and an alert mind. "Victory," the graceful figure of a nude girl, proud of her nudity as of her triumph, stands erect upon a shield. Pure in conception, it is surely carried too far in its realistic modelling, yet it bears witness to the accomplishment and knowledge of the artist. "The Spirit of Contemplation" is the most complete of all Mr. Toft's works. Life-size, it is a beautiful representation of the female form, original, almost daring, in its simple arrangement, decorative with praiseworthy self-restraint, dignified and refined. It would be a loss to English sculpture if this work were allowed to remain only in the plaster.

Mr. Toft's chief busts are those of Mr.

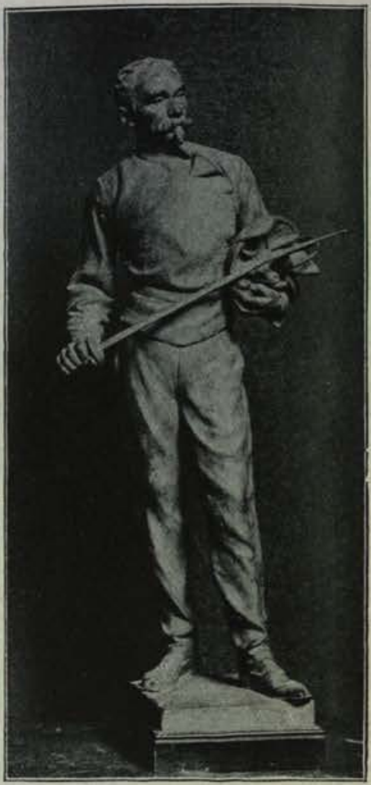


W. E. GLADSTONE.
BY ALBERT TOFT.



THE SPIRIT OF CONTEMPLATION.

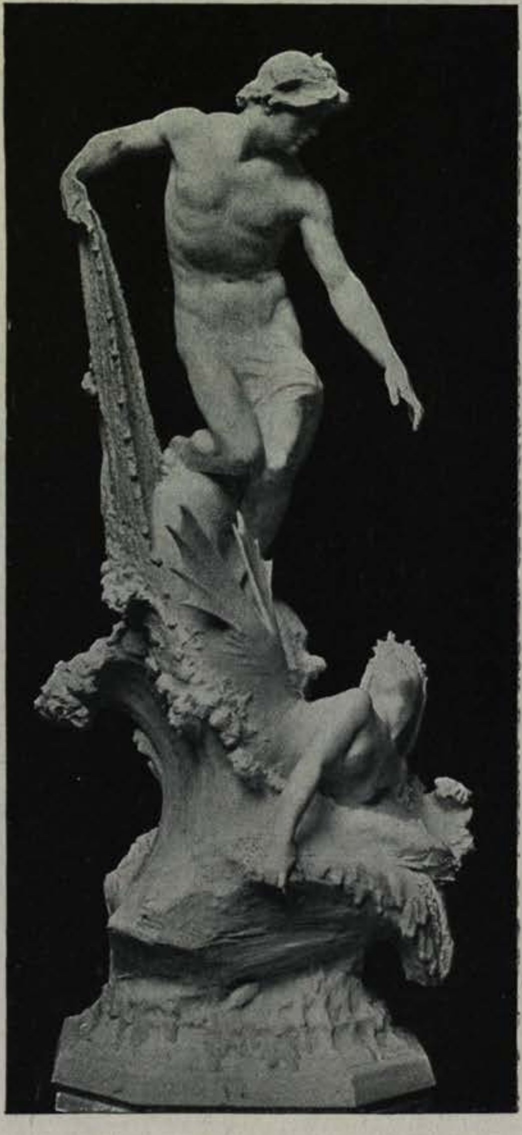
BY ALBERT TOFT.



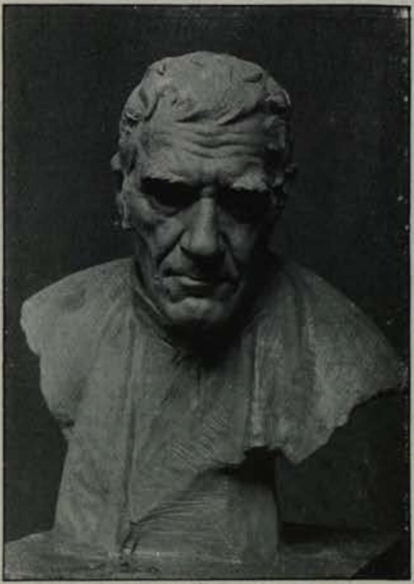
THE FENCING MASTER.
BY EDOUARD LANTÉRI.

Gladstone (modelled from special sittings), of which two replicas exist in the Gladstone family; of Mr. George Wallis, at the Victoria and Albert Museum; of Mr. James Glaisher, the aged President of the Photographic Society; of Sir William Pierce; of Major Wingfield (bronze), the inventor of lawn-tennis; Dr. Philip James Bailey; and M. Theodor Leschetiszky. His statues are those of Mr. Richard, M.P.; the Chief of Bamra (for India), and a dignified and graceful standing effigy, not yet completed, of "Queen Victoria" in State robes. There are also the memorial to Adjutant White, at Nottingham; "Mr. Gladstone," for Penmaenmawr; and all the sculpture on the Sir William Pierce memorial in Creyton cemetery.

There is a vein of real poetry in Mr. Toft's ideal work, an idea which is expressed in the marble or bronze—or more often in the clay—with distinct individuality. An effort to be symmetrical is always there, a musical harmony, an evenness of balance—what in the expressive jargon of the studios is sometimes called an "altogetherness" — and a relationship in the whole. The lines of his composition are usually rather severe, though flowing and curved in general, and are saved from monotony by horizontal and perpendicular ones. The ideal works are usually female figures of the nude, with expression somewhat accentuated and eyes that seem to look through the spectator into space. At the same time Mr. Toft invests his figures with realism; sometimes, indeed, as has been said, he ventures too close to naturalism, which he apparently seeks to compromise or soften down with graceful ornament or accessories. The ideas he seeks to express are of a lofty kind, and are



THE FISHERMAN AND
THE MERMAID.
BY EDOUARD LANTÉRI.

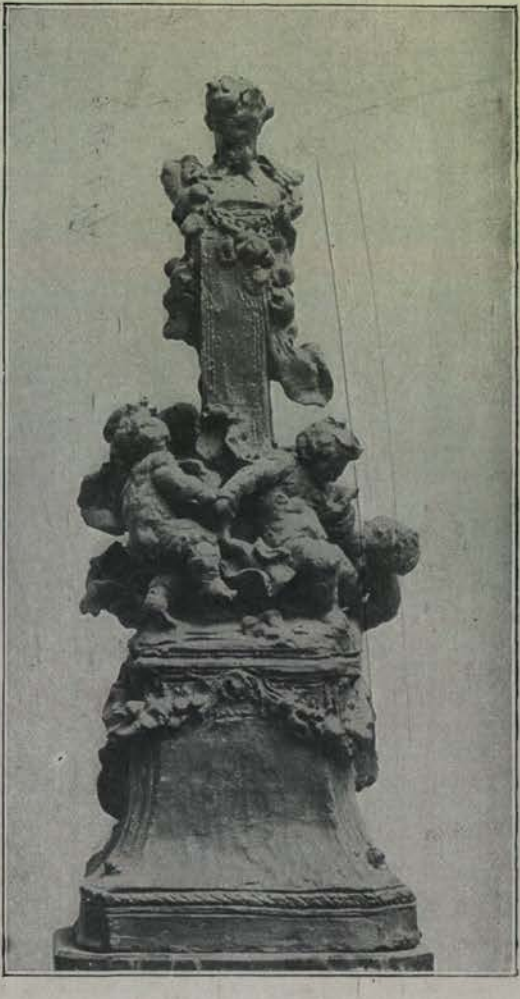


HEAD OF A PEASANT
BY EDOUARD LANTÉRI.

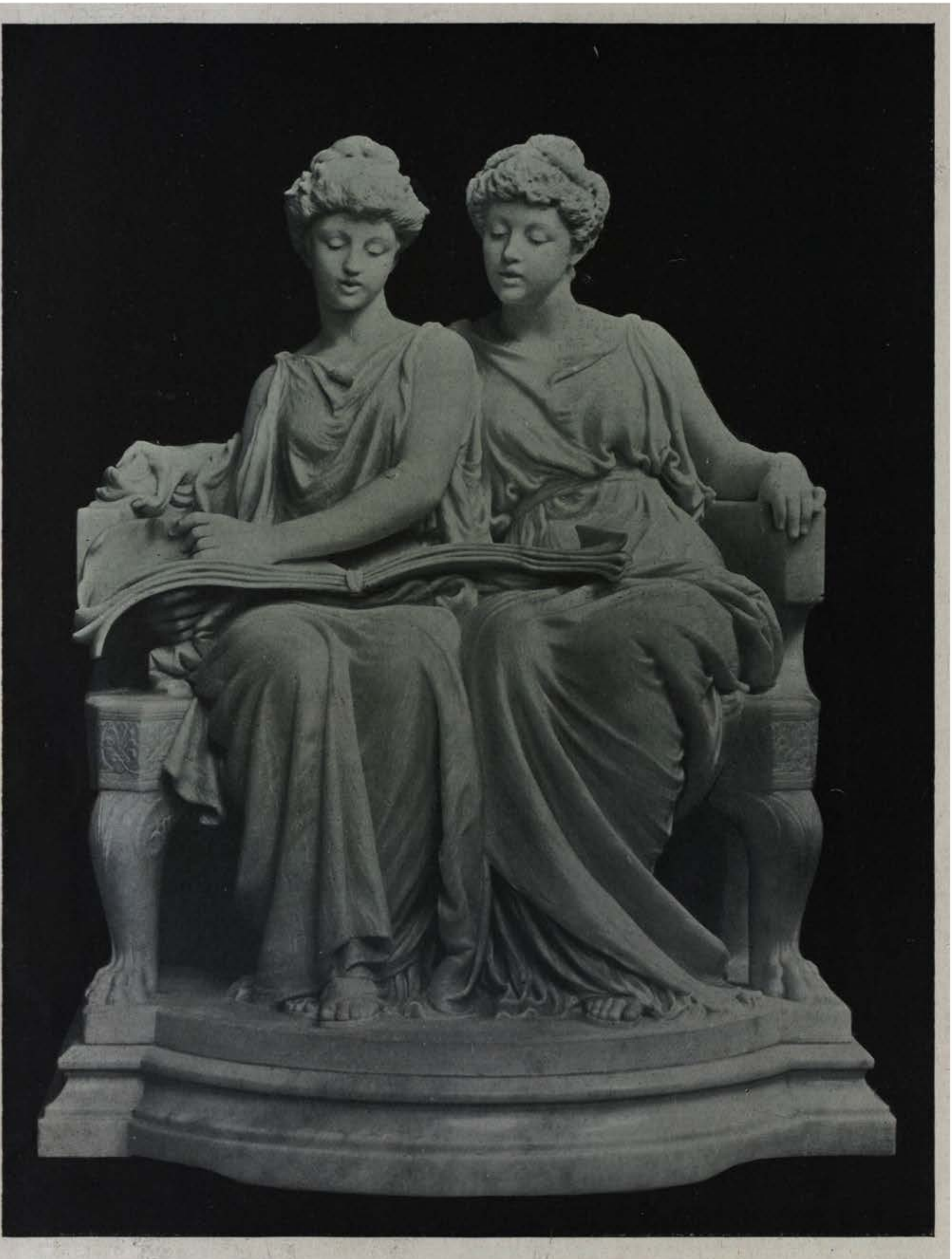
represented with technical skill, yet without display of dexterity. In his portraiture Mr. Toft is dexterous and quick, and his busts are life-like; it is that kind of work which pleases sitters, for, besides resemblance, there are character, refinement, and style. It might be said that there is in Mr. Toft a good deal of his own "Spirit of Contemplation"—of that quality which marks him out for the future.

Mr. E. LANTÉRI. 1885. MR. EDOUARD LANTÉRI, a native of Burgundy, now a naturalised Englishman, is a pupil of the École des Beaux Arts, of Cavelier, Millet, and Guillaume. He was but twenty years old when he became assistant to Sir Edgar Boehm, and remained in the studio for nearly twenty years, until his chief's death. He had already succeeded M. Dalou as master of the sculpture classes in the National Art Training School, now the Royal College of Art, and he quickly established a reputation throughout the world of art, securing the esteem his unusual talents deserved, and arousing among his pupils an extraordinary enthusiasm for his teaching and himself that seems to increase as the years go on.

In spite of the calls made by his occupation with Boehm and at the Royal College of Art, Mr. Lantéri has produced many works on his own account. Among his busts are the portraits of Sir Edgar Boehm, Mr. J. C. L. Sparkes, Sir Augustus Harris, M. Waddington, and the Duchess of Leinster; but with all the ability they display none has the remarkable degree of life and character shown in "The Fencing Master," a statuette of extraordinary truth and vivacity, which ever seems ready to don its mask and spring "*en garde*." A bust also—though it deserves to be included among the ideal works—is the head which, under the title of "Tête de Paysan," was exhibited in the Royal Academy of 1901. It is a head of remarkable force, one of the finest of Mr. Lantéri's performances, full of character and humour, admirably modelled, the textures and values well

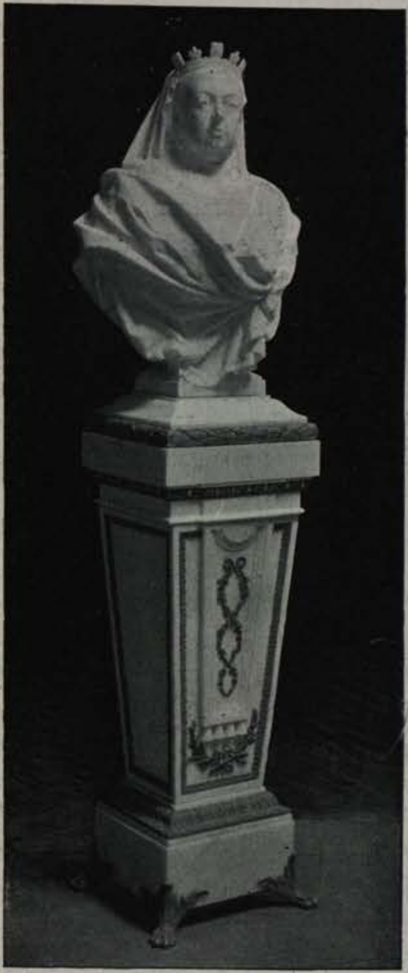


SKETCH FOR A GARDEN DECORATION.
BY EDOUARD LANTÉRI.



THE DUET.

BY EDOUARD LANTERI.



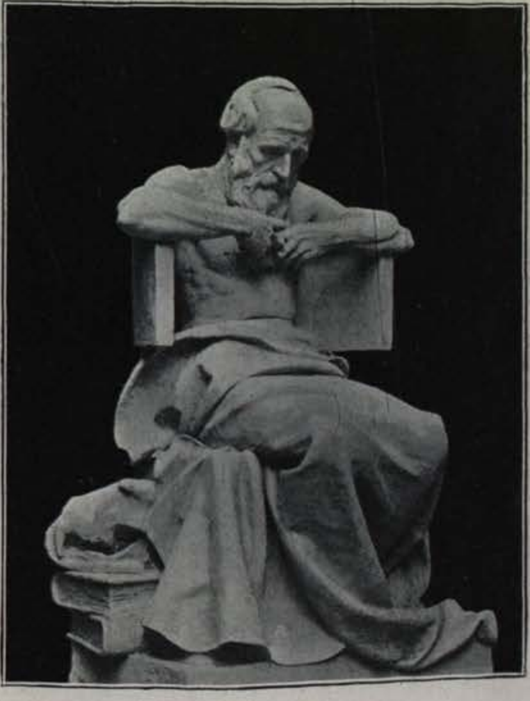
QUEEN VICTORIA.
BY W. BIRNIE RHIND, A.R.S.A.

differentiated—and yet it was merely a "demonstration bust," executed before his pupils as a lesson in construction, form, anatomy, and style.

More frankly ideal are the coquettish "Omphale," the more serious "Peace" (now in the Victoria and Albert Museum), and the fanciful "Fisherman and the Mermaid," a cleverly built-up group, a little free in feeling perhaps, but the work of a scholar who has given the rein to his gaiety. More reposeful, more serenely plastic, is the exquisite little marble group called "The Sisters." This has much of the sweetness of Schadow's "Princesses" in the Royal Palace of Berlin, but with truer artistic instinct; it is perhaps more suggestive of the tenderness of the little Tanagra group of girls chatting on a sarcophagus, and of the elegance of Leighton—especially in the grace of pose and the composition of the drapery.

The graver side of Mr. Lantéri's art is seen in his large funerary monument, with a half-veiled figure, seated sideways to the spectator, pathetic in attitude, reposeful, and admirable alike in dignity, silhouette, and harmony of line. The lighter side could not better be displayed than in the "Sketch for a Garden Decoration," in which the best French tradition is allied to the solidity of Grinling Gibbons, let us say. Richness, joyousness, fine sensuousness, and movement are in this work, which ought not to be allowed to remain in this state, but should be carried out.

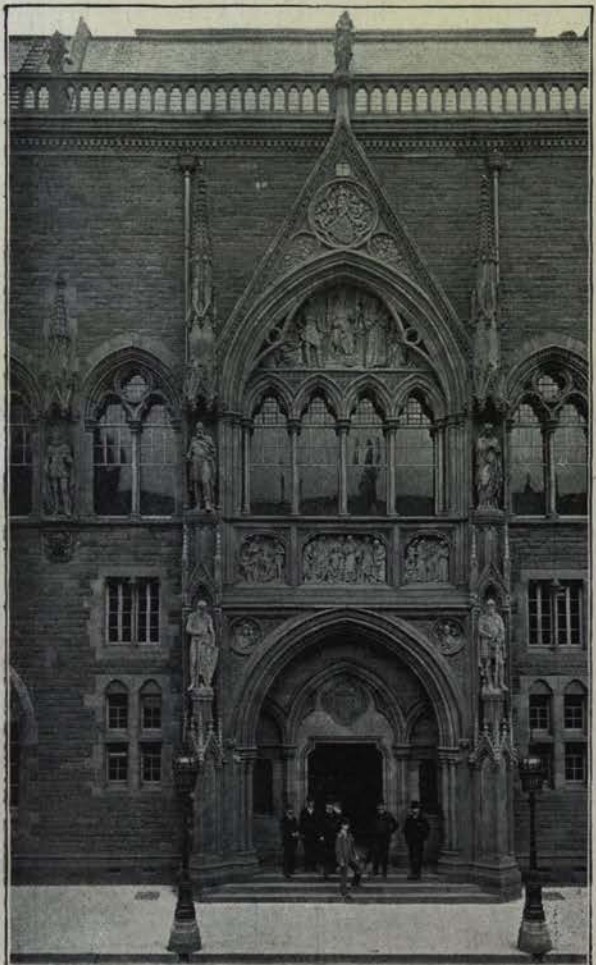
Considered as a sculptor only, Mr. Lantéri is a man of exceptional ability, endowed with a highly artistic temperament, and scarcely surpassed in this country or out of it in extreme dexterity in the use of the clay. This cleverness is absolutely marvellous, and his work is brilliant, individual, wonderful. Yet—as may be expected from a man who gives up to others the time and the self-absorption he needs for work of his own—he does not always sustain his full strength to the end; for it tends, in the case of his ideal-nude figures, to lose



SCIENCE.
BY W. BIRNIE RHIND, A.R.S.A.

something of vibration, and to sacrifice some of that completeness which he understands so well and instils so successfully into others. Is it for this reason that he has destroyed so many of his works?

But as a sculptor of portraiture there need be no such reservations. If report is true, his extraordinary skill and intelligent perception are to be found in much of the best productions of Sir Edgar Boehm, one of whose principal assistants he was for so many years, and for whom he worked on many a statue that came from the studios, assuming the chief responsibility. Here his power is seen to be great; he is full of vigour and animation, and the arrangement and modelling of the draperies are excellent. It may certainly be said that no man understands better than he the principles of drapery in portrait-statues, and few, indeed, can more admirably put those principles into execution. It is this considerable gift to carry his theories into effect that makes Mr. Lantéri so supreme a master. As a teacher he has no superior, and many a successful sculptor of to-day owes much to his untiring energy, encouragement, and interest, such as he takes in all who have the good fortune to come under his care.



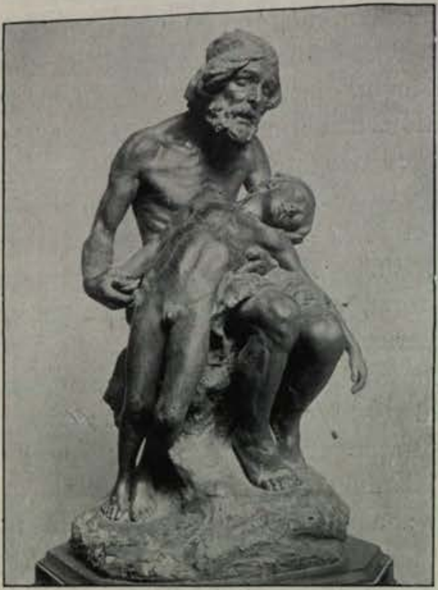
DOORWAY OF THE SCOTTISH NATIONAL PORTRAIT GALLERY

BY W. BIRNIE RHIND, A.R.S.A.

Mr. W. BIRNIE RHIND, A.R.S.A. 1885.

THIS sculptor, after an academic training, began his art career as assistant to his father, John Rhind, A.R.S.A., who was engaged for the most part in such decorative sculpture as the allegorical groups on the Edinburgh Museum of Science and Art, and other monumental commissions. Work of the same character has been carried on by the son since his father's death in 1892. The most elaborate of his decorative compositions is the doorway of the Scottish National Portrait Gallery, together with several of the statues for the niches. Of these the study for the colossal "James V of Scotland" was exhibited in the Royal Academy in 1899. The design is clever and lively, and is carried out with considerable spirit. For the Sun Insurance Offices in Glasgow Mr. Rhind provided the decorative sculpture. Taken in parts, the broken pediment is very pleasing, but the two halves of it appear too far apart, and the figures upon them—happily conceived and boldly modelled—are too closely based on Michael Angelo's "Day" and "Night" on the Medici tomb, while the figure between is in a more classic taste. Of the general grace and beauty, however, there is no doubt. The decorative panels, or cartouches, freely armorial in conception, placed over the entrance, are not open to objection. The doorway to the Technical Institute, West Ham, is another elaborate and effective work; and more decorations of the kind have been executed for the County Council Offices of Wakefield, and elsewhere.

Mr. Rhind's monumental commissions include the Sir Peter Coats' Memorial statues at Paisley. The statue of a gentleman in frock and overcoat is not usually in itself an inspiring subject; but the two pedestals devised by Mr. Rhind and



PARTING.

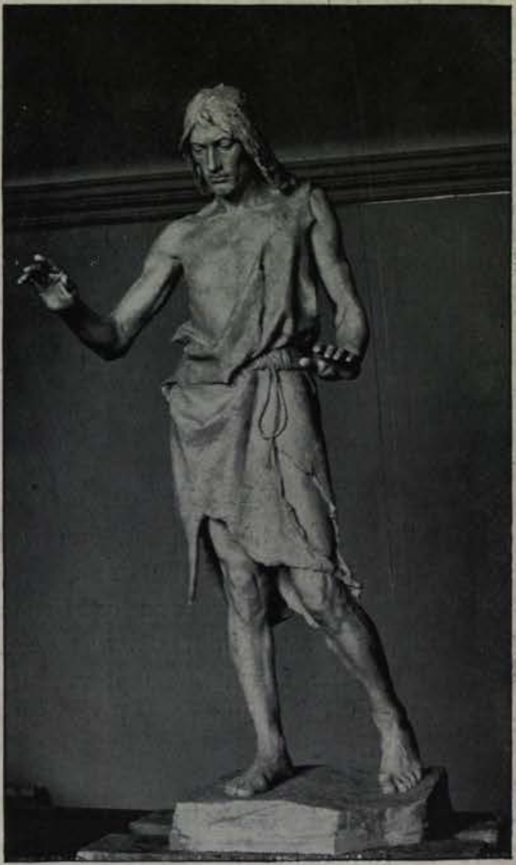
BY W. GOSCOMBE JOHN, A.R.A.

embellished with statuette, relief-panel, and bronze-capped columns are both effective and beautiful. There are, besides, the Walker statue in Edinburgh and the "Thakore of Gondal" for India. The bust of "Lord Salisbury," shown in the Royal Academy in 1899, is not entirely happy in resemblance, yet it is a broadly and easily handled head. The bust of "Queen Victoria," somewhat as Mr. Brock originally saw her, has dignity of presentation. That of Mrs. Birnie Rhind, shown in 1900 in the Paris Salon, is very charming—the attractive portrait of a pretty woman, dainty and *chic*, modelled with a light and loving hand, and recalling the feeling partly of Watteau, partly of Mignard, with a touch of the *fantaisie* of Van der Straeten.

We have here, indeed, a strong leaning towards decoration, not the search after severity and the more serious side of art. Mr. Rhind would doubtless be the first to admit that he has aimed but little at the ideal and concentrated his energies on what appears to be chiefly understood and appreciated in Scotland—the decorative side of sculptural art.

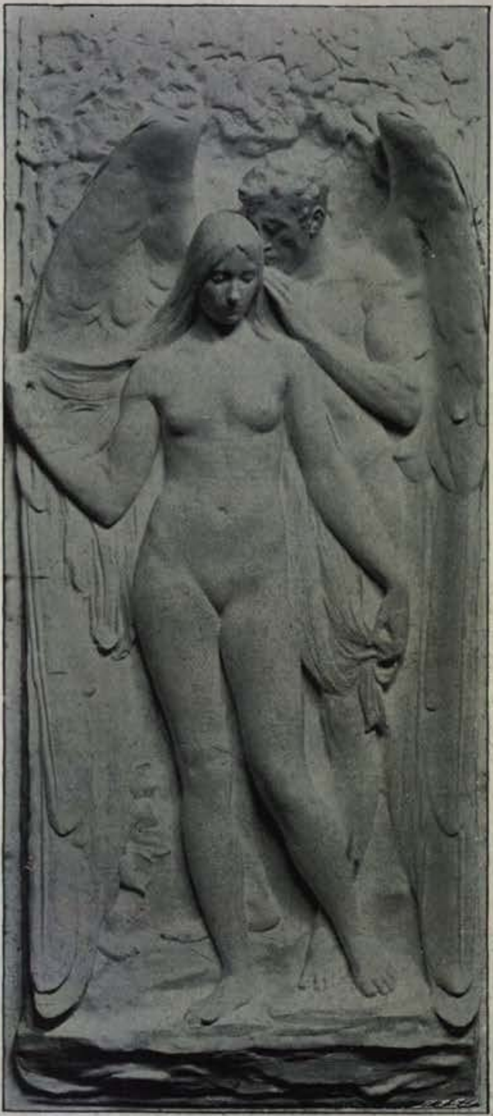
Mr. GOSCOMBE JOHN, A.R.A.
1886.

THE son of the sculptural carver to the late Marquess of Bute, Mr. John early followed his father's craft. In 1882 he left Cardiff for London, obtained employment with Farmer and Brindley's, and attended Mr. Frith's class at Lambeth. (*See* the notice on Mr. Frith.) In 1884 he entered the Royal Academy schools, but, after a successful career, he failed to secure the gold medal with his group, "An Act of Mercy"—not because his model was not excellent, but because another one was better still. Mr. John became assistant to C. B. Birch, A.R.A., then visited Italy and Greece, as advised by Lord Leighton, and, two years after his first failure, he tried for the gold medal again with a group on the subject of "Parting." This time he won it; and Sir L. Alma-Tadema commissioned him to complete the model. His return from a long "gold medal" journey abroad was signalised by the scholarship work "Morpheus," which was acquired by the Art Gallery of his native town. In 1893 he contributed to the Royal Academy the graceful and original figure,



ST. JOHN THE BAPTIST.

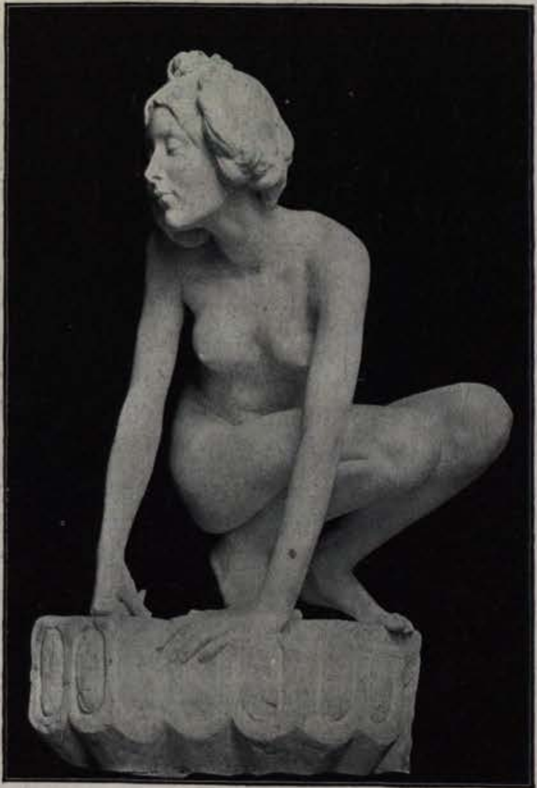
BY W. GOSCOMBE JOHN, A.R.A.



THE GLAMOUR OF THE ROSE.
BY W. GOSCOMBE JOHN, A.R.A.

"A Girl Binding Her Hair." In the following year came "St. John the Baptist," an austere figure of the accepted type of the Precursor such as was imagined by Donatello, and by Michelozzo Michozzi in his statue in SS. Annunziata at Florence, or by the German sculptors; it was acquired by Lord Bute, and placed in his house in Regent's Park.

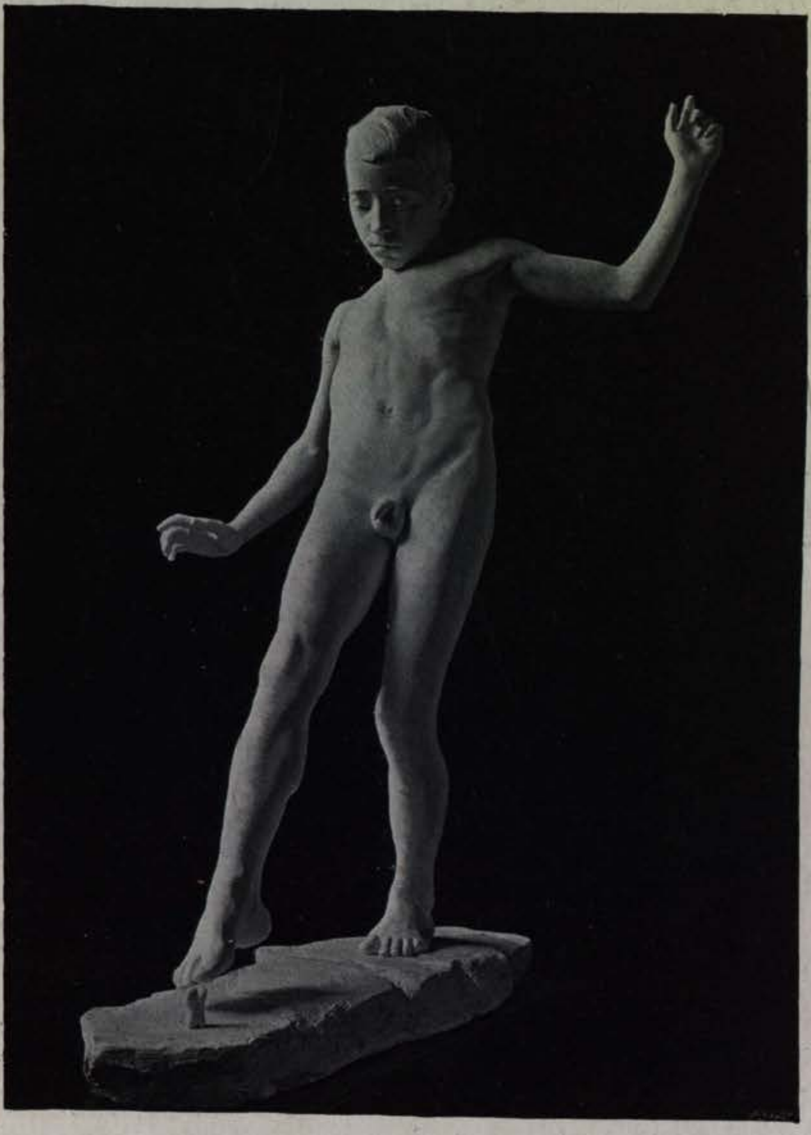
"A Boy at Play," a nude carefully modelled and skilfully poised, was contributed to the Academy in 1895; but it was perhaps rather as a realistic study than as a sculptural conception that the statue was generally regarded. It was acquired by the Academy for the Chantrey Collection, and is now at Millbank. In 1896 Mr. John exhibited the panel in relief called "The Glamour of the Rose," a graceful and poetic composition, and a statue of "Muriel," his little long-frocked daughter. In 1897 he executed the "Memorial to Canon Guy," and in 1898 a relief portrait of Miss Vedder and the charming statue of "The Elf." This weird, eerie figure, quaint in feature, form, and attitude, twisted yet graceful, is a perfect embodiment of the idea at which the sculptor aimed. Then followed the Memorial to Welsh Notabilities; the "David Owen" statue at Mold; an Altar-piece for St. John's, Cardiff; an admirable bust of Dean Vaughan; a study for the monument in Llandaff Cathedral, all in 1900, and "A Boy with a Bough" for a fountain in 1899. Mr. John also made a Drinking-horn in ivory and gold for the national Eistedfodd, and has modelled small grotesques and medals as well. Most important of all his works is the colossal seated statue of the Duke of Devonshire in his robes, now set up in



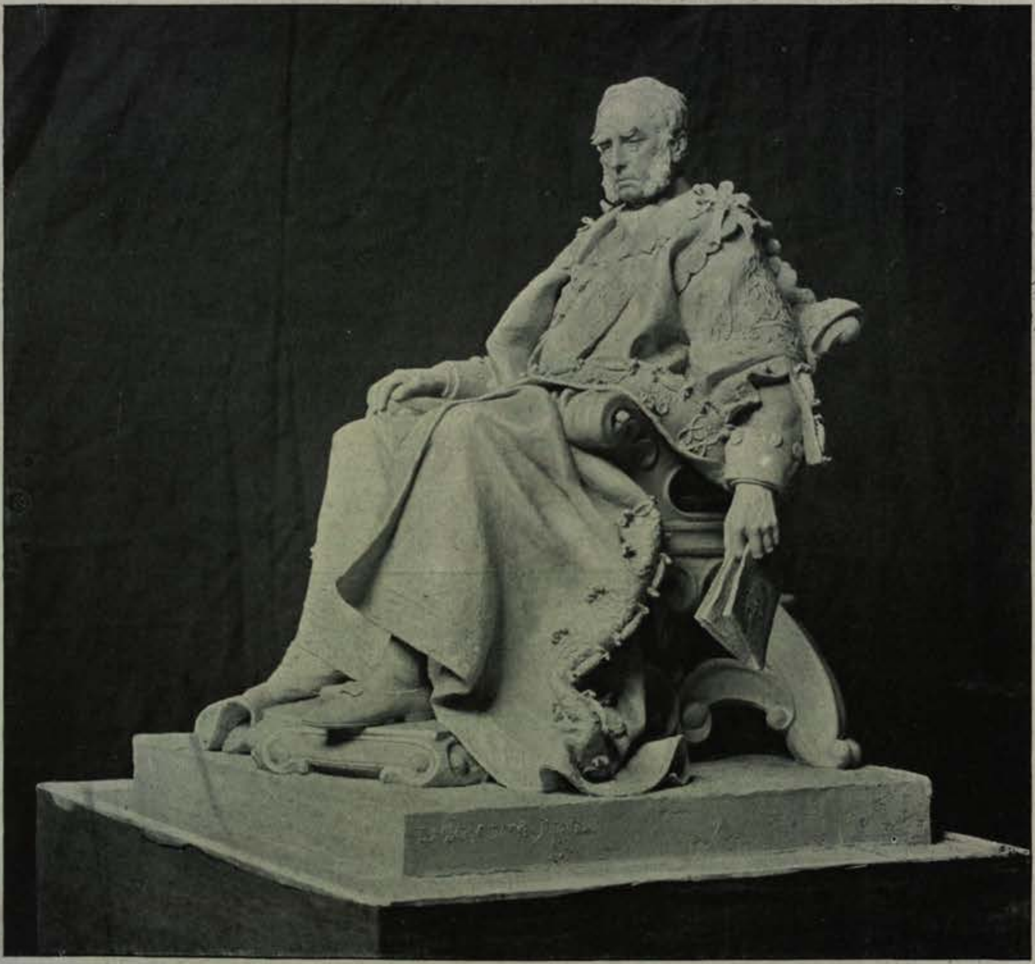
THE ELF.
BY W. GOSCOMBE JOHN, A.R.A.

Eastbourne. Fine in character, dignified, and impressive in arrangement, this admirable figure well merited the gold medal awarded to it at the Paris Salon of 1891—the only occasion when a British sculptor has been so honoured. Mr. John was elected an Associate of the Royal Academy in 1899.

The sculpture of Mr. Goscombe John has been up to a high level for years past. Its main characteristic, perhaps, is its conscientious love of the purity and refinement of nature; the beauty and delicacy of the drawing give peculiar interest to all he does. Who will deny these qualities in marked degree to "The Elf," with its originality and its delicious quaintness? It would be unfair, however, to say that Mr. John excels in these qualities, for there are other points of merit not less remarkable. He has given strong proof of his powers of design, though it may be hazarded that he has not yet developed them to the full extent of which they are capable. His relief-work may be called in evidence. As to the originality to which reference has been made, there is more of it in the poise of a figure than in its treatment. His work is, perhaps, not very decorative—it rather tends towards realism; it



BOY AT PLAY.
BY W. GOSCOMBE JOHN, A.R.A.



THE DUKE OF DEVONSHIRE.
(EASTBOURNE.)
BY W. GOSCOMBE JOHN, A.R.A.

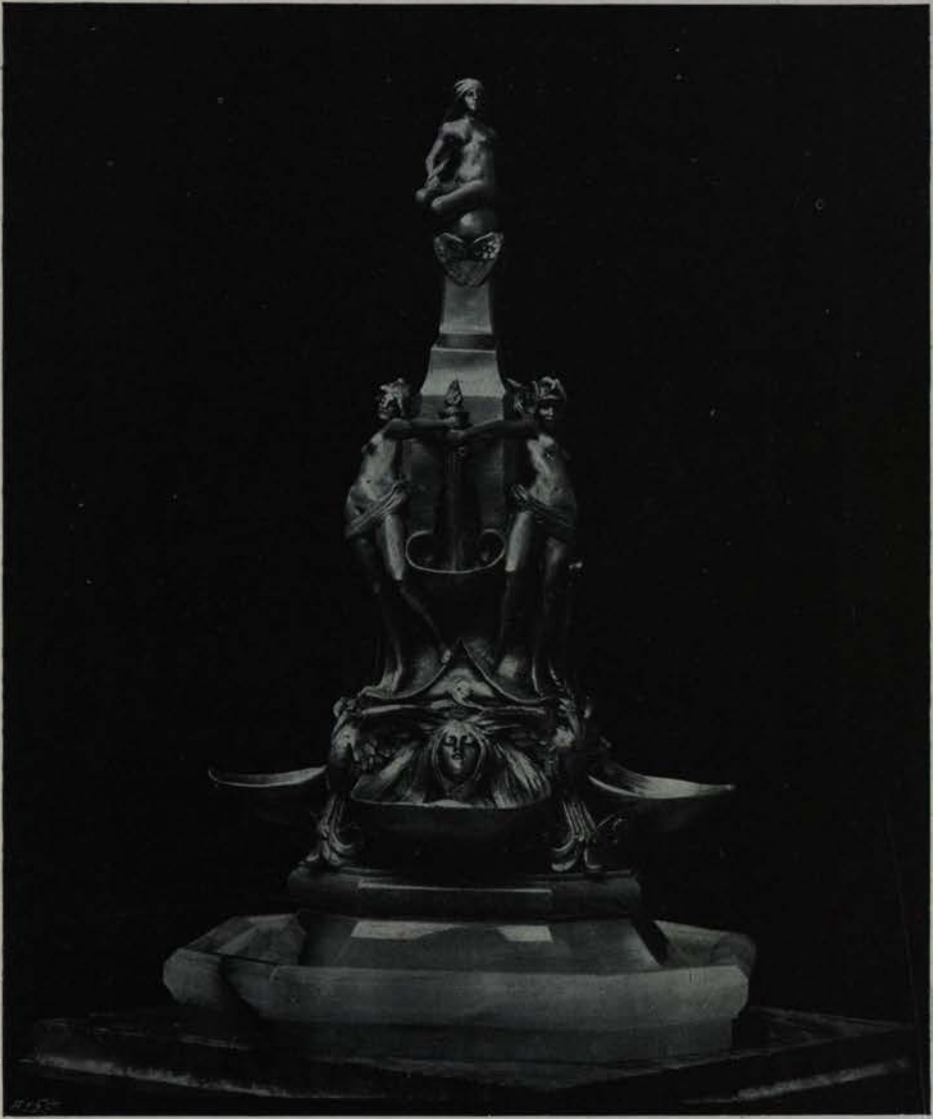
is always executed with good taste, and is delicate to a degree.

Mr. John's portraiture is faithful and characteristic. In the design of his draperies only does the artist sometimes appear open to criticism, occasionally, but not often, as if there were need of a few straight lines and plain surfaces. In such a case the face and hands are liable to suffer. But the details are all beautifully carried out. Indeed, more than strength, delicacy is the quality of Mr. John's sculpture which strikes the spectator.

Mr. BERTRAM MACKENNAL.
1886.

MR. MACKENNAL is the son of a Scottish sculptor who settled in Australia, where he himself was born in 1865. He came to England in 1883, studied at the British Museum and then at the Royal Academy schools, which, however, he soon quitted, as he found the discipline intolerable to his independence. Going to Paris, where he hovered among several leading studios, he picked up a good deal of foreign feeling. In 1889 he won the competition for the decoration of the Government House of Victoria, and returned to his native continent for two years to carry out the work. In 1892 he exhibited at the Salon "La Tête d'une Sainte" and "Le Baiser d'une Mère."

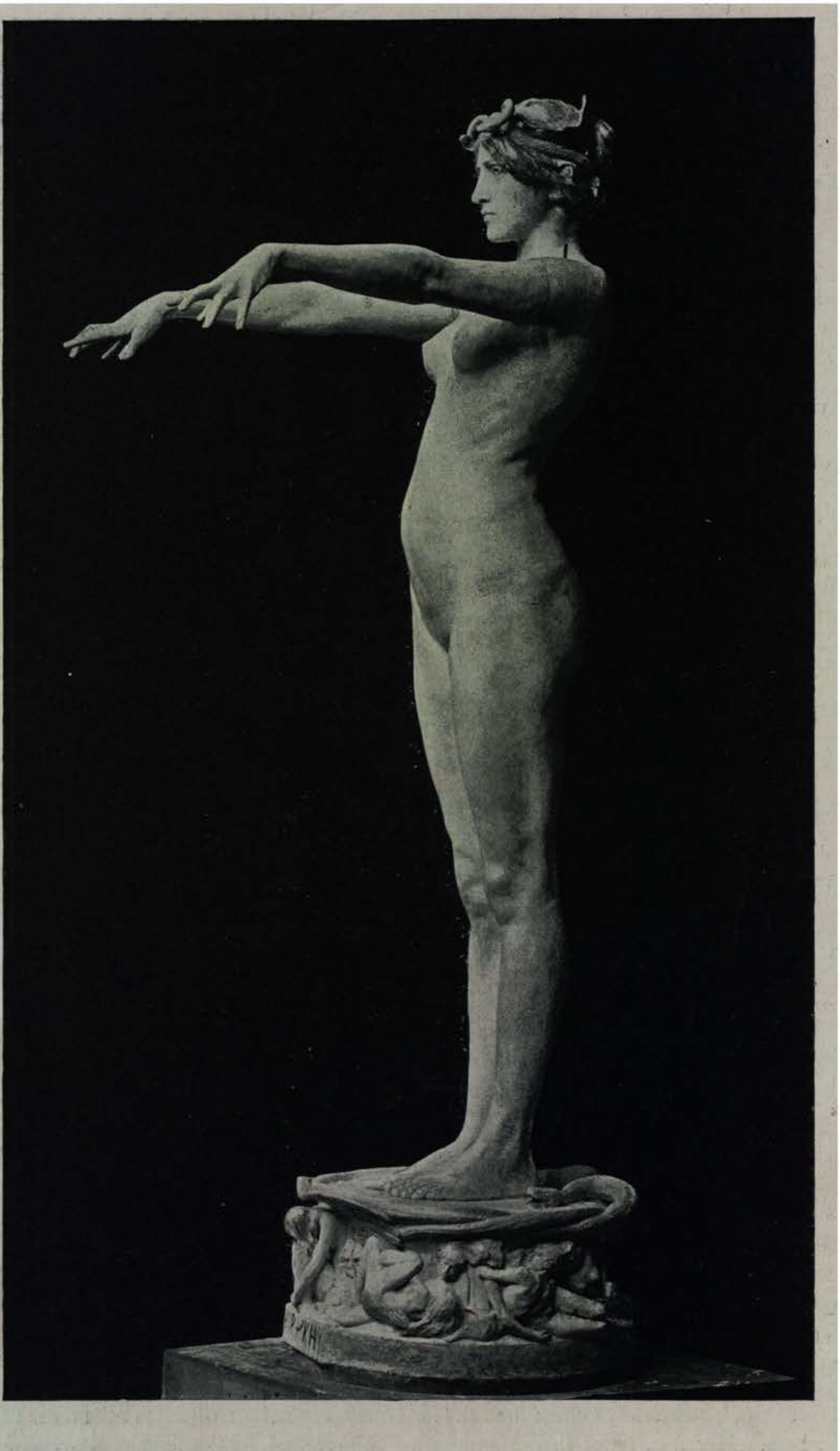
In 1893 he produced his "Circe," first shown at the Salon, where it was well-placed and awarded a Mention. Afterwards it created something of a sensation at the Royal Academy. Poetic and bold, this statue of the sorceress, nude but severe in style and scornful in expression, betrays no trace of the model. Her sway over the swine that have



CENTREPIECE (SILVER).
BY BERTRAM MACKENNAL.

drunk, and which are symbolised around the plinth, is admirably indicated. In the following year the success which attended "Circe" was repeated, though with less purely sculpturesque feeling perhaps, with the group "For She Sitteth on a Seat in the High Places of the City." This "Rahab," from the Book of Proverbs, realises not too subtly, so that all may understand, triumphant Vice. Conscious of her power and supremacy, her expression indicating amused and contemptuous cynicism, she shamelessly offers herself for the golden rose. Her foot is set (like Mammon's in Mr. G. F. Watts's picture) on True Love, with his broken wing; while the head of the Man, Sin, decorates the back of her throne.

A number of portrait-busts followed, among them "Madame Sarah Bernhardt" and "Mrs. Herbert Hart:" the latter is here reproduced mainly for the sake of the pleasing arrangement of the plinth. In 1896 Mr. MacKennal produced his admirable centrepiece. Full of fancy, excellent in proportion, graceful in composition, both of the whole and the parts, it may remind us of Alfred Stevens, of Mr. Alfred Gilbert, and, in the female figures, of the elegant masters of France. But this is only inspiration;



CIRCE.

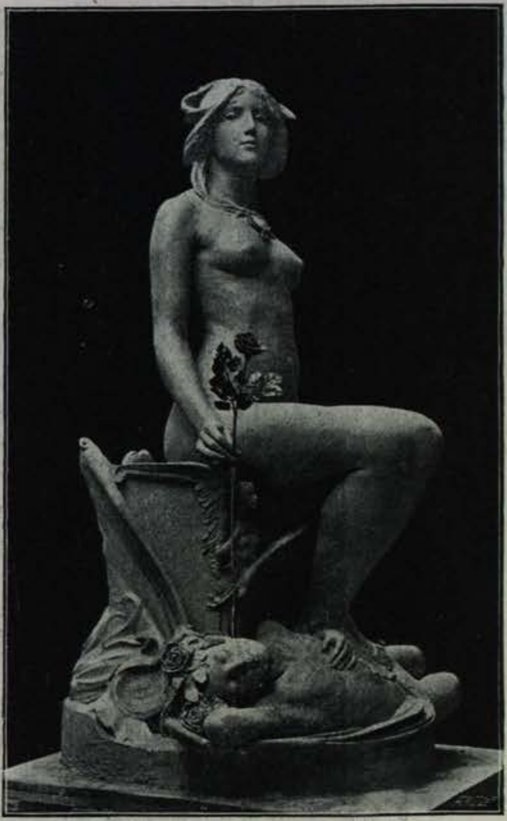
BY BERTRAM MACKENNAL.

the work is Mr. MacKennal's own, and deserves its place among the good designs of British sculptors. "Oceana," a graceful life-size nude in marble, followed in 1897, a commission from the Union Club of Sydney; and in 1898 the Rodinesque figure of "Grief." The passion here is well presented; but there hardly appears sufficient differentiation between flesh and drapery. Since that year Mr. MacKennal has been engaged on a large Tomb and on two statues of "Queen Victoria"—one for Lahore and the other for Australia. One of these represents the Queen as a girl, slightly Gothic in feeling, with a sweep of line that helps the composition and lends it interest, while round the base are small figures in relief symbolising the virtues of the monarch. The other shows the Queen in her later prime, standing also on a symbolical plinth, severer in feeling and less decorative in arrangement.

Mr. MacKennal's work is usually marked with fine style, firm and telling, with a keen appreciation of the value of form in sculpture, and the general effect as a whole. It gives evidence of a good sense of design, and has great refinement, with movement and nervousness of treatment. Somewhat daring in conception and handling, it is always sculpturesque. The "Circe," for example, is a fine piece of modelling, and very well arranged, though some might object that the action is a little momentary—for rest or repose in action always helps the sense of dignity. A good deal of Mr. MacKennal's elegance seems to have been instilled into him in Paris; it is a considerable factor in his figures, with their pleasing treatment and their acceptable type of beauty.

Mr. HERBERT HAMPTON.
1886.

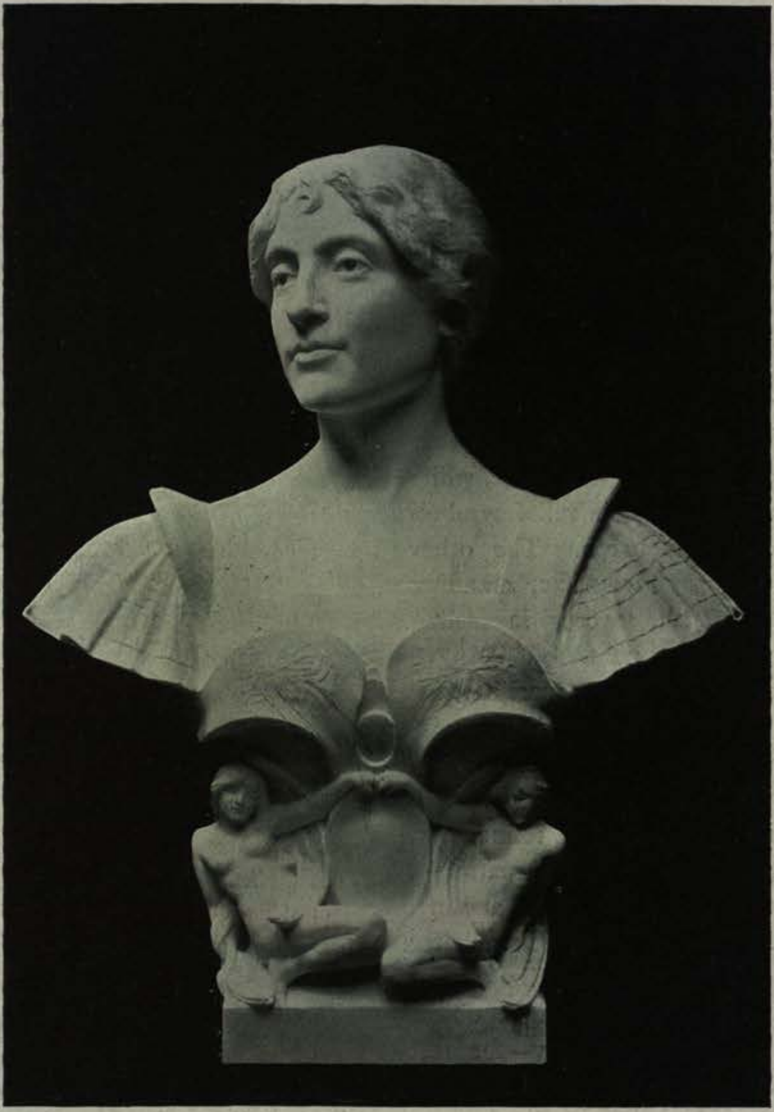
MR. HAMPTON was educated at the Lambeth School under Mr. Frith, at the Slade School under Professor Fred Brown, and at Paris under M. Cormon and M. Puech. His work is considerable. "The Mother of Evil" was first seen at the Paris Salon. Then came the "David," a statue sent to the Royal Academy, where also were exhibited the statues of "Apollo," "The Broken Vow," and a group of a "Mother and Child." At the New Gallery "Narcissus" was exhibited, and at the International Society "The Kitten." Mr. Hampton also executed for Cardiff the colossal statue of the late Lord Aberdare, and for Lord Windsor a fountain group in marble. Among the numerous busts which have come from Mr. Hampton's hand the best, perhaps, are "Lord Roberts," seen in the Academy in 1900, and "Sir Henry Howorth"—a striking likeness and characteristic head—in 1901.



"FOR SHE SITTETH ON A SEAT
IN THE HIGH PLACES OF THE CITY."
BY BERTRAM MACKENNAL.

Mr. F. E. E. SCHENCK.
1886.

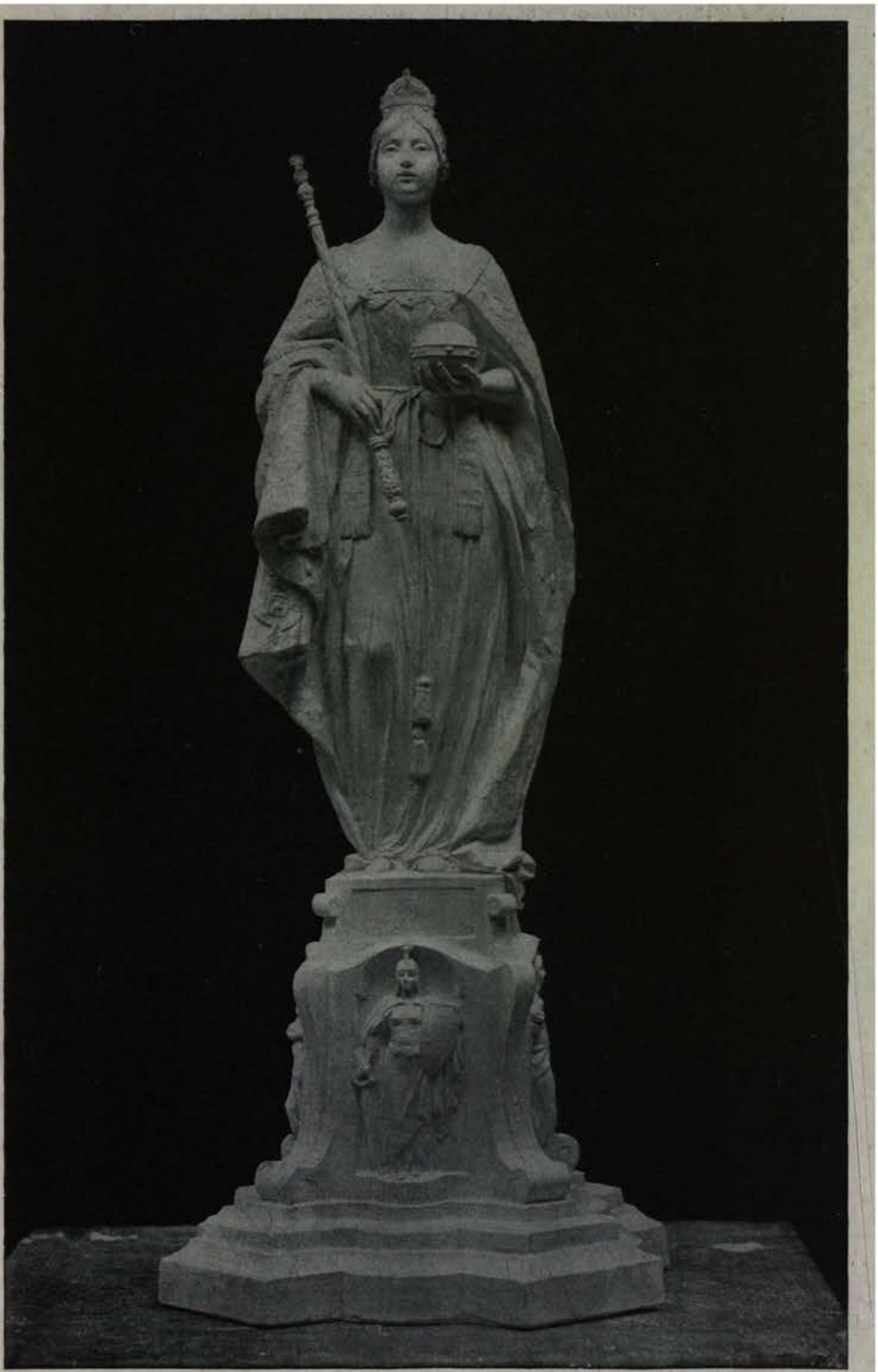
MR. SCHENCK is essentially an architect's sculptor, who has devoted himself to adapting his art to the decoration of the numerous great buildings which for some years past have been springing up all over the country. That is to say, Mr. Schenck has sailed gaily on the top of the art wave that has been flowing of late, thanks mainly to the efforts of the present generation of architects. In the case of such facile designers as Mr. Schenck, it is not a matter of slow elaboration and laborious production: decorative statues and



MRS. HERBERT HART.
BY BERTRAM MACKENNAL.

the like are required quickly and, as it were, in the bulk, and the demand has been satisfied. For example, for the Stafford Municipal Buildings, he executed eight figures in bold relief, illustrating the industries of the country. One of these, "Agriculture," executed for the Council Hall, and sent to the Royal Academy in 1896, is here reproduced. For Mr. Hare's highly interesting Oxford Municipal Buildings ten figures in bold relief for the Town Hall were required, besides other decorations and two figures in the Assembly Rooms. The figure of "Industry," between the spring of the arches in the Town Hall, is here shown. It was exhibited in 1897 at the Royal Academy.

Then followed a commission for eight figures for a house in Harley Street, and another for about thirty figures and other decorations for a private house in Curzon Street. Besides these, there are the exterior decorations in terra-cotta, including four figures, for the Public Library and Baths in Shoreditch; and for a building in Leeds the two great figures which were shown in the Academy of 1901. These represent but a portion of Mr. Schenck's activity; there are other works such as the panel,



QUEEN VICTORIA.

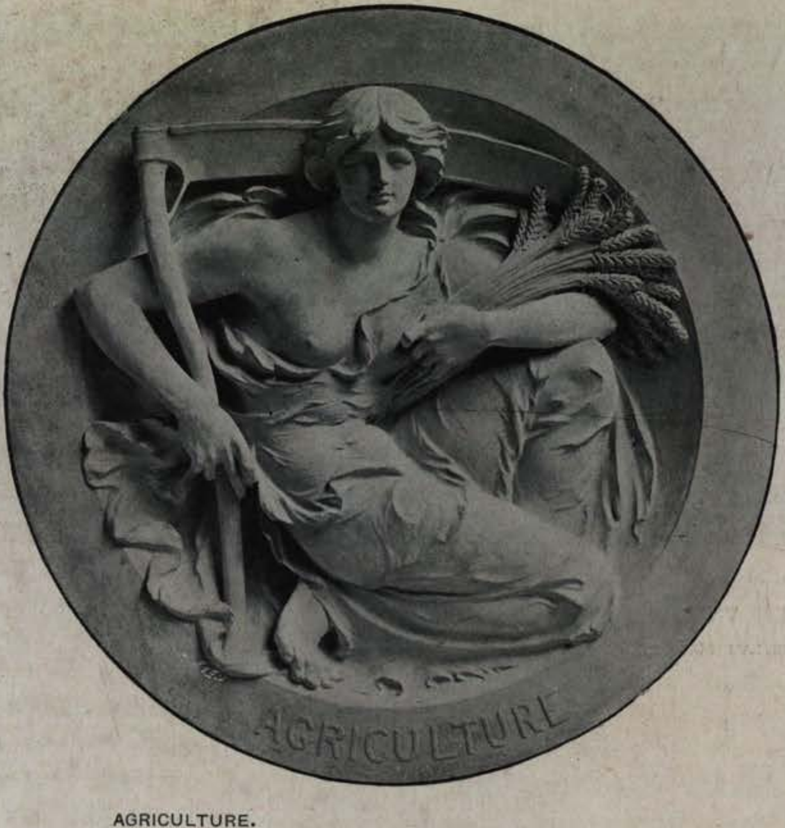
BY BERTRAM MACKENNAL.

"The Morn is Up Again," publicly seen in 1894.

Mr. Schenck, then, is purely a decorative sculptor, who has always to consider architectural surroundings. The work is, generally speaking, very healthy in its vigorous treatment, though somewhat heavy in character, and, in former times, "curly" in the draperies and often enough in the lines. His composition is good, and the figures fill well the spaces they have to occupy. There has frequently been a certain lack of that stillness and repose which it seems might easily be obtained by a bigger simplicity in the treatment of the draperies, of outline, and detail. Mr. Schenck is still young, and so clever that we may look to an increased sense of nervousness in his work, and a greater delicacy of feeling and refinement—if these are not held to tell against the strength of effect.

Mr. HENRY C. FEHR.
1887.

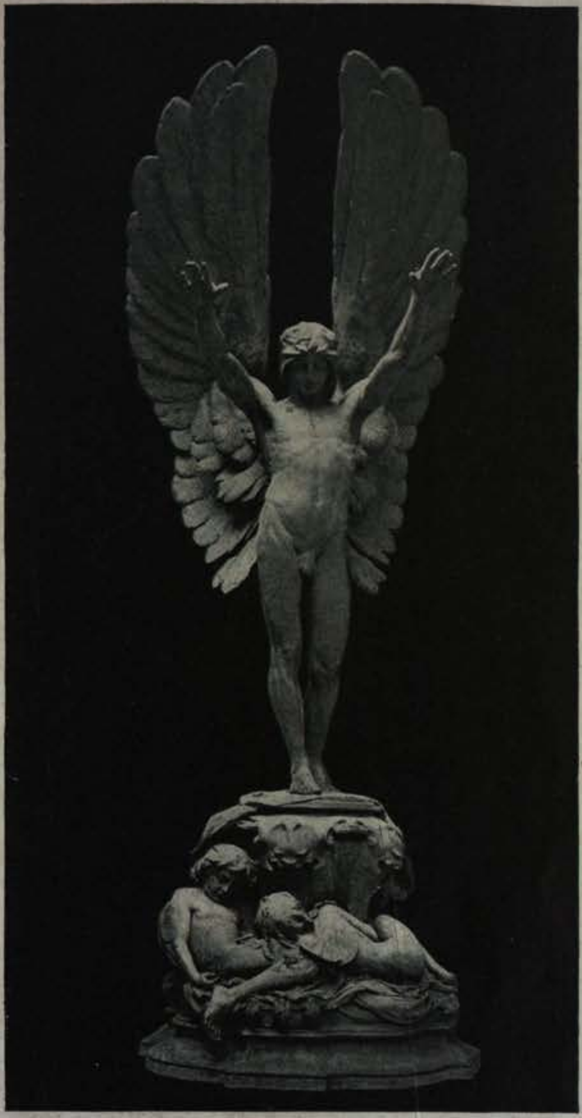
AFTER a career of much success in the schools of the Royal Academy and taking all the prizes that were to be taken, Mr. Fehr plunged with extraordinary courage into the elaborate problems of his art. Mr. Brock took the young sculptor into his studio, letting him learn a great deal of the technique of the sculptor's craft and, doubtless, bringing some calm over Mr. Fehr's exuberant energy. While with him Mr. Fehr produced his statuettes of "Morning," "Amphitrite," "Favourettes," and others. In 1893 he created no little sensation in the Royal Academy with the plaster of "Perseus and Andromeda," which, cast in bronze the following year, was duly exhibited and was bought by the President (who took a kindly interest in the sculptor) and the Council for the Chantrey Collection. The group, in spite of certain faults, is very clever, remarkable in so young a man. The unfortunate superposition of Perseus on the dragon, and the dragon on Andromeda, and the inevitable confusion of arrangement arising, must not blind us to the obvious merits. The taste is inferior to what Mr. Fehr has done since; but while we regret the exuberance we cannot but admire the spirit that engendered it.



AGRICULTURE.

BY F. E. E. SCHENCK.

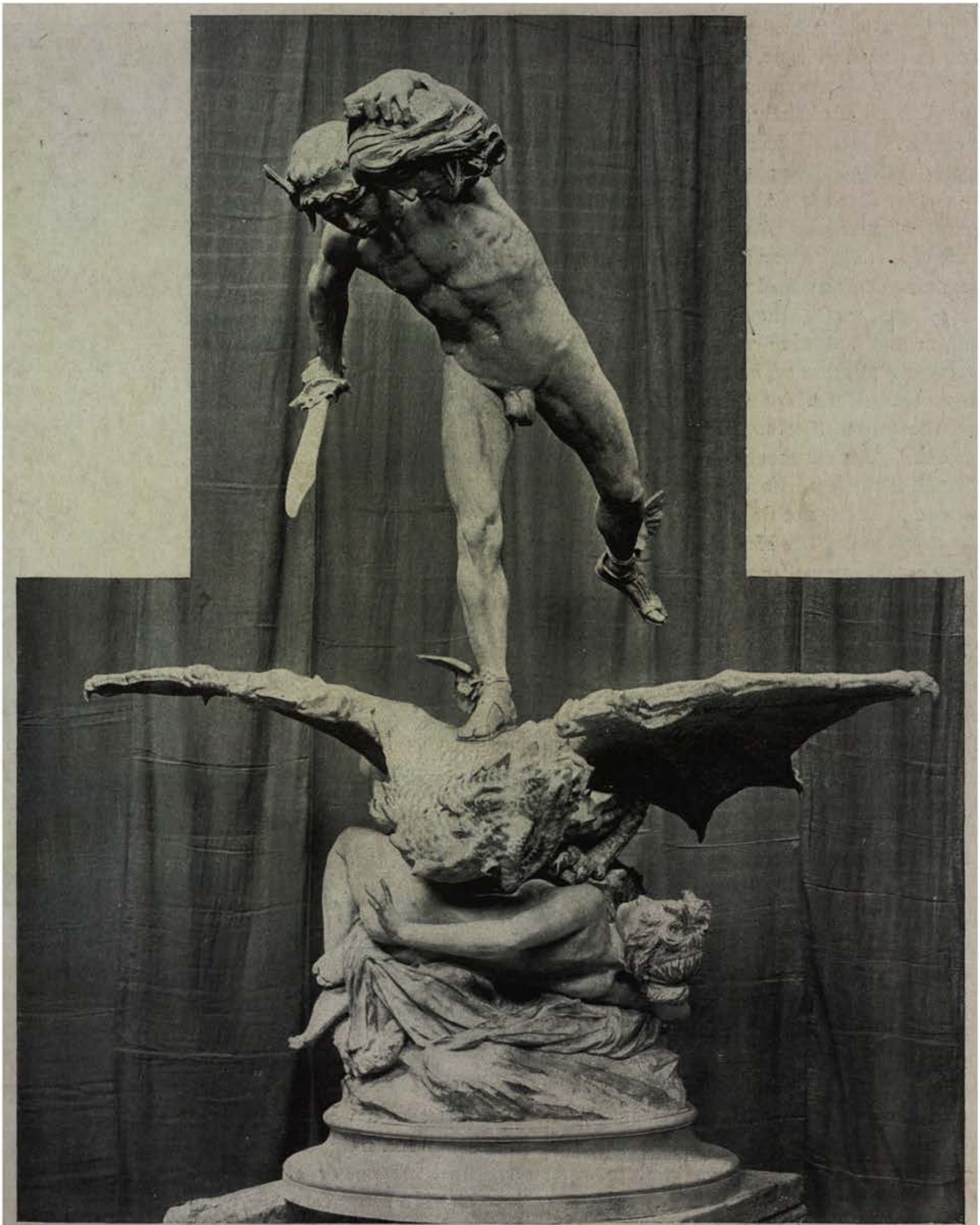
"Hypnos Bestowing Sleep upon the Earth" was exhibited in 1895, and was applauded for its imposing and monumental decorativeness. The figure, not quite justly, I think, was spoken of with Mr. Gilbert's "Icarus," as if from that it had received inspiration; there was something of originality about it, and the figure was not without grace and strength. A Græco-Egyptian type of a nude girl holding up an image to which she chants her prayer, called "An Invocation to the Goddess of Love," appeared in the Royal Academy of 1897, and in the following year a very graceful and pretty composition "The Spirit of the Waves," a large coloured frieze of "The Battle of Wakefield," and the group of "St. George and the Rescued Maiden." An extremely clever and dainty composition is the last-named, but it is open to slight criticism. It has not the purity of, say, "Mélusine and Raymondin," by M. Dampt, nor the restrained richness and originality of Mr. Alfred Gilbert, nor the unconsciousness of Mr. Drury; yet it has something inspired by all three, in the arrangement of the figures, the knight in armour, and the rescued maiden. The attitude of the latter, graceful as it is, is a little inappropriate to the sentiment of the work; she seems rather to be posing than helping the knight to support her lightly-held frame, and too great an effort appears to have been made to contrast the flesh of the maiden with the armour of the knight. Yet with a little more reticence the group would have been a far greater artistic success, for its merits are much more obvious than its faults. The statues of "James Watt" (1899) and "John Harrison" (1900) for the City Square, Leeds, "Dr. Cartwright" for Lord Masham, and the Mayor of Bradford, and the ideal statue of 1901, exhaust the list of the more important productions. The last-named, "Ambition's Crown Fraught with Pain," is very graceful, although the pose is somewhat affected. Among Mr. Fehr's numerous portrait-works may be mentioned the busts of Mr. Passmore Edwards and William Morris, and the clever and humorous marble statue of "Honor," the little daughter of Mr. Doll, with dachshund puppies in her arms.



HYPNOS BESTOWING SLEEP UPON THE EARTH.

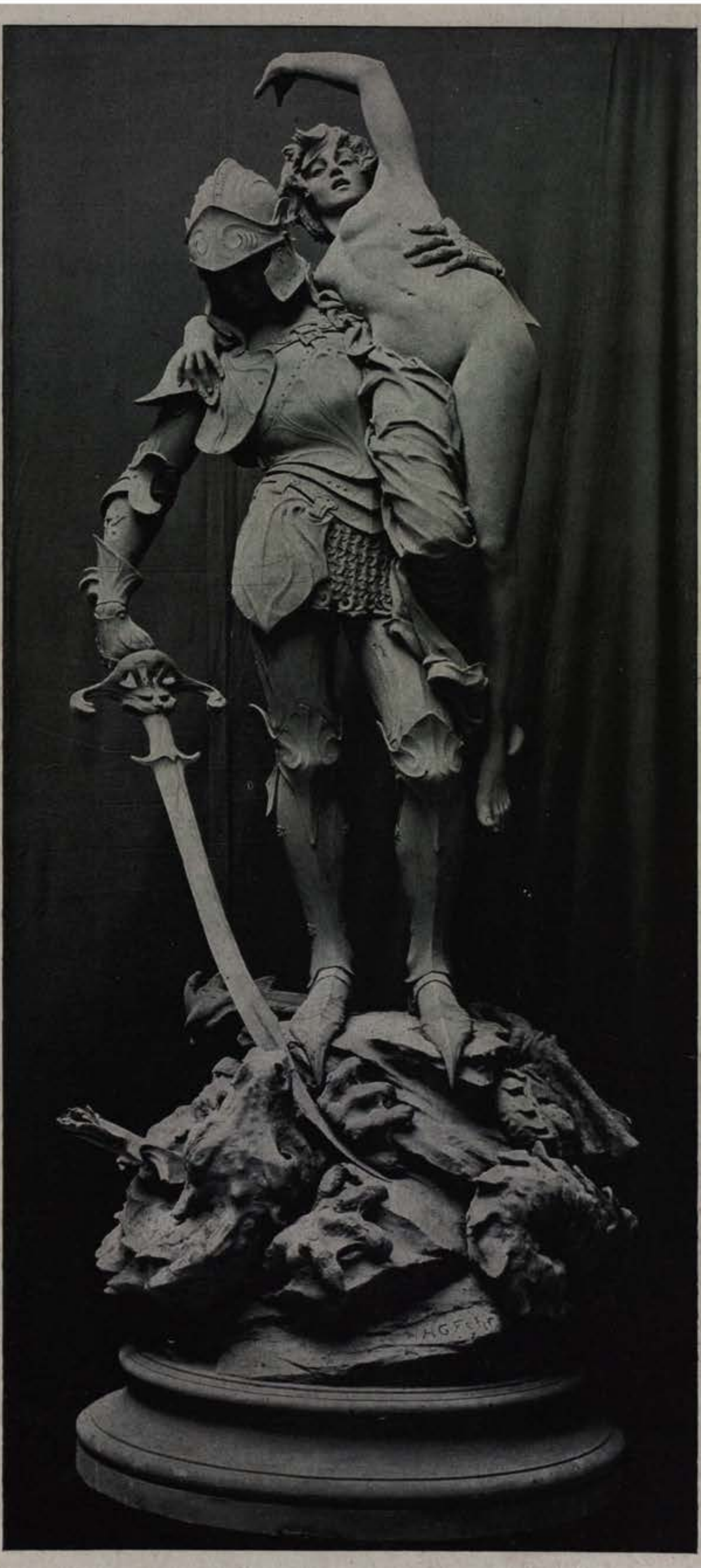
BY HENRY C. FEHR.

Mr. Fehr, then, is possessed of much vigour and a considerable amount of cleverness. He is, indeed, so skilful that much of the strength and character in his work almost appears as though it were the result of a well-achieved feat. To quiet English taste Mr. Fehr seems to over-emphasise; he has no little power of design, and sometimes comes close to being very fine, but a certain lack of depth in sentiment and of repose seems to make us hesitate; we admire the excellent life and vivacity he displays, but stop to ask ourselves if it is not a little forced. This may arise from the sculptor having executed so much decoration; for we always feel that when Mr. Fehr has been more influenced by years he will certainly produce work of a very high order, being possessed of as much talent as

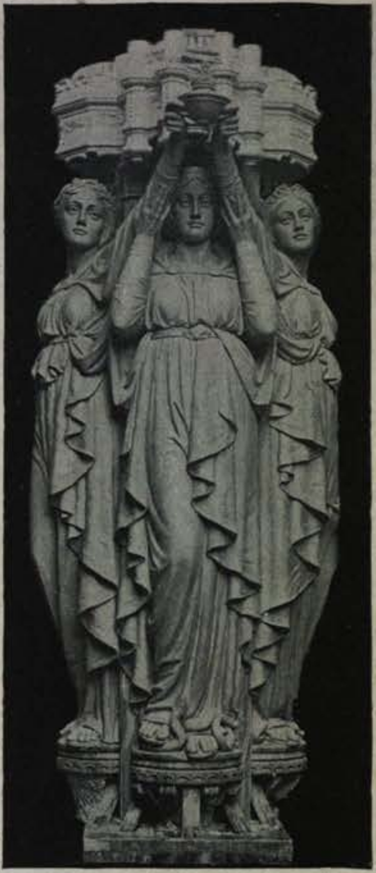


PERSEUS AND ANDROMEDA

BY HENRY C FEHR



ST. GEORGE AND
THE DRAGON.
BY HENRY C. FEHR.



GROUP FOR THE NEW GENERAL HOSPITAL (BIRMINGHAM)
BY J. WENLOCK ROLLINS.

skill. It is that very youth of his, which has inspired him to such determined and brilliant effort, which has brought the occasional tendency to "unrest;" but with his training, opportunities, and intelligence, the defect alluded to will, if admitted, certainly be conquered. He has the gift of grace and invention in his ideal work, and attractive arrangement in his statues.

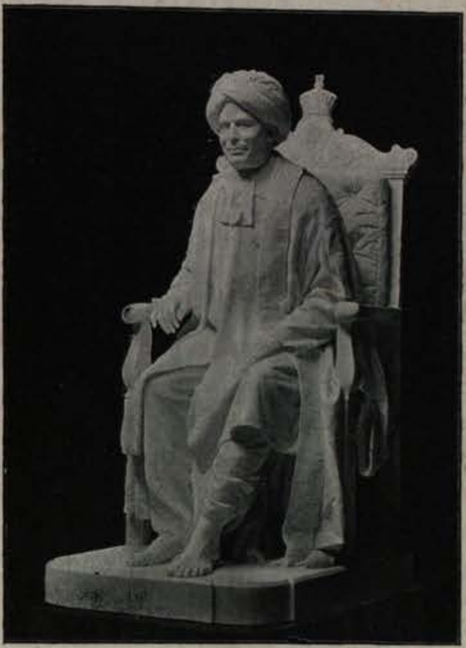
Mr. J. WENLOCK ROLLINS.
1887.

FROM the Birmingham School of Art Mr. Rollins passed to the schools of the City Guilds, and thence to those of the Royal Academy, where he remained until 1890. The first work of importance on which he engaged was the elaborate marble mantelpiece for the great drawing-room of Hewell Grange, Lord Windsor's seat in Worcestershire. The following year he proceeded to Italy, but was duly represented in the Royal Academy with a group of "Jacob and the Angel." Commissions were already plentiful for the lucky young sculptor. In 1894-95 Mr. Rollins was engaged on various decorative works, including the carving and sculpture of the new Town Hall of Croydon. In 1896-7 he executed a series of colossal statues for the New General Hospital in Birmingham, of which a characteristic group is here reproduced. Meanwhile, many busts had fallen to his lot, including those of Sir Clements Markham, Lord Justice Rigby, the Duchess of Bresali, Monsieur Lebègue, a number of which were exhibited in due course at the Academy. Following upon these, Mr. Rollins became occupied on a bronze fountain for the Horniman Museum, Forest Hill, now the property of the nation; and on a colossal statue of "Queen Victoria," for erection in front of the Royal Victoria Hospital in Belfast. In 1901 we had a graceful ideal statue called "Nydia."

Mr. Rollins' work is well modelled and carved, and shows undoubted power of decoration. There may be an occasional touch of not unpleasing affectation, and now and then a tendency to heaviness—but these characteristics must not be counted as defects in work that must show individuality in its decorative realisation. The group here shown is well built up and finely arranged, and displays that solidity and suggestion of strength so valuable in architectural sculpture.

Mr. GEORGE E. WADE.
1887.

A SELF-TAUGHT man in art, Mr. Wade drifted into sculpture, having seemed to regard it as a destiny to accept rather than a vocation to be won. In 1889 he modelled a couple of realistic statuettes which were exhibited, and thenceforward he has shown great activity. That activity was the result of great good fortune and encouragement in high quarters. Amongst his portrait work are the marble bust of the Duke of Clarence, executed for the King; the portraits of Mr. Gladstone; "Sir Charles Fraser, V.C.," for Aldershot; "Sir John Macdonald," for St. Paul's Cathedral; Sir Arthur Havelock, Governor of Madras; "Mr. Acworth, Civil Commissioner of Bombay;" "F.-M. Sir Patrick Grant," for Chelsea Hospital; "Lord Strathcona, High Commissioner of Canada;" and M. Paderewski; the memorials to the Cameron Highlanders who fell in Egypt, and



TIRNVARUR MUTHUSWAMY.
BY GEORGE E. WADE.

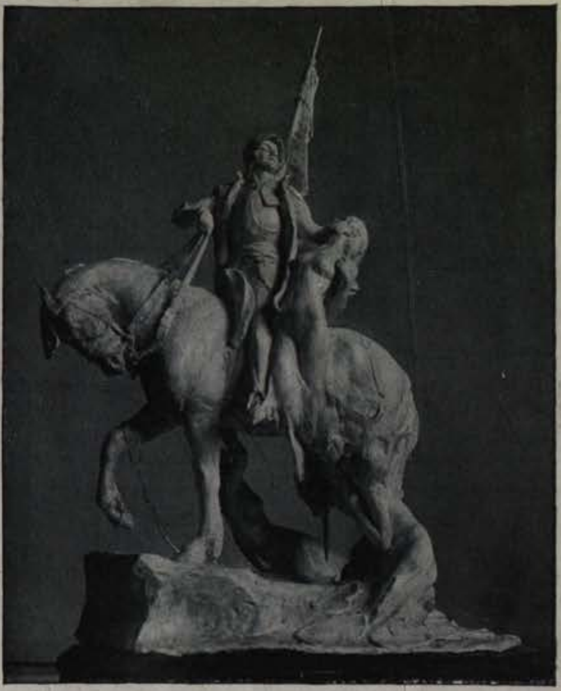
to the officers of the 2nd Goorkhas killed at Dargai; and a colossal statue of Queen Victoria for Ceylon. To these may be added the half-length of Canon Wade, busts of Lord Suffield and Sir Morell Mackenzie, a bronze statue of the Duke of Connaught, and another of Sir John Macdonald, this one the last of four statues of the statesman being modelled for Montreal for the large memorial — a great architectural structure crowned with symbolical figures. Most noteworthy is the seated figure of Tirnvarur Muthuswamy, a native Indian Judge, for the High Court of Madras.

Mr. Wade's ideal figures are more numerous than might have been expected with so much practical work proceeding in the studio. It includes two statuettes, "Despair" and "Aphrodite;" the equestrian group, "St. George and the Dragon," in the manner cultivated by the most modern French sculptors, M. Dampt and the rest; the four life-size bronze figures for a house in Grafton Street (Mrs. Arthur James'), a street fountain for Chicago, a statuette of a man and horse for the late Lord Wantage; a pair of bronze figures called "Torch-bearers;" and a large symbolical composition of a naked female figure surmounting and rising above the world, called "Truth."

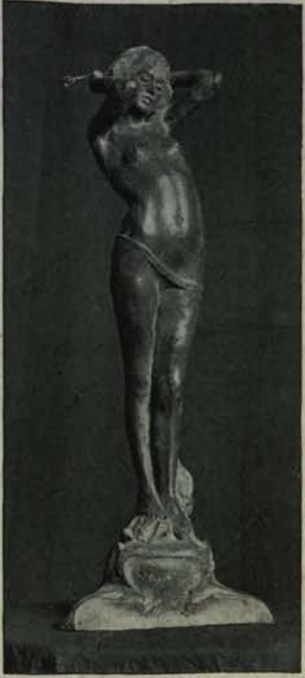
It cannot be said that there is any striking style or marked individuality in the work of Mr. Wade, or that the modelling calls for special comment. But it must surely be accounted to the credit of the sculptor that in his portrait busts and statues his gentlemen look like gentlemen, and his ladies lady-like—a virtue which cannot be claimed by some sculptors who are cleverer modellers and greater artists.

Mr. GILBERT BAYES.
1888.

ALTHOUGH Mr. Bayes began exhibiting so long ago, he did not then aim at serious sculpture, nor did he give undivided attention to modelling for some years. From the first his clever and spirited little sketch compositions in low-relief, mainly of horses with jockeys, mythic knights, and the like, were treated with favour in the galleries. In 1896 he entered the Royal Academy schools; two years later an anatomical figure he had cast in bronze was purchased by the Academy; and in 1899 he gained the Gold Medal. Meanwhile, a set of panels he had



THE SIRENS OF THE FORD.
BY. GILBERT BAYES.



VANITY.
BY GILBERT BAYES.

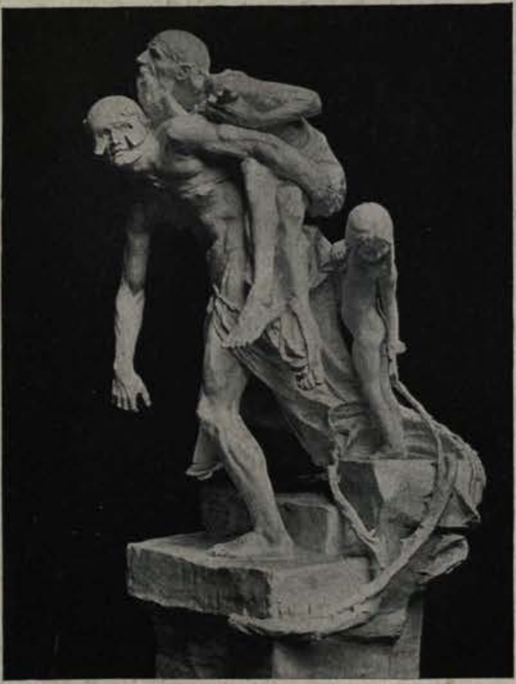
exhibited in Dresden was bought by the State, and he soon left for Paris and Italy to finish a training so well begun.

Besides such little reliefs as "The Triumph," "Probable Starters" (1893), "The Ride of the Walkyries" (1894), "The Tilt-yard" (1895), and "Banners of the Faithful" (1896), Mr. Bayes has also produced the bronze statuette "Vanity" (1896), "A Knight Errant" (1898), "Sirens of the Ford" (1899), "The Dragon Slayer" (1900), and "St. George"—the last three in the manner of M. Dampt, or Frémiet; while the clever sketch-group of "Æneas Leaving Troy," in a far more academical spirit, done for the schools, belongs to 1900.

Mr. Bayes' early work, judged critically, is dramatic, but forced in design and in effect. It is very clever, but necessarily neither deep nor well-grounded; original, but not aiming at dignity, and somewhat restless; and hitherto it has suggested bronze rather than stone. These are defects of the past, which are already being remedied by the young sculptor with all his career before him. His serious student work displays a power of searching observation not noticeable in earlier efforts.

Mr. W. R. COLTON.
1889.

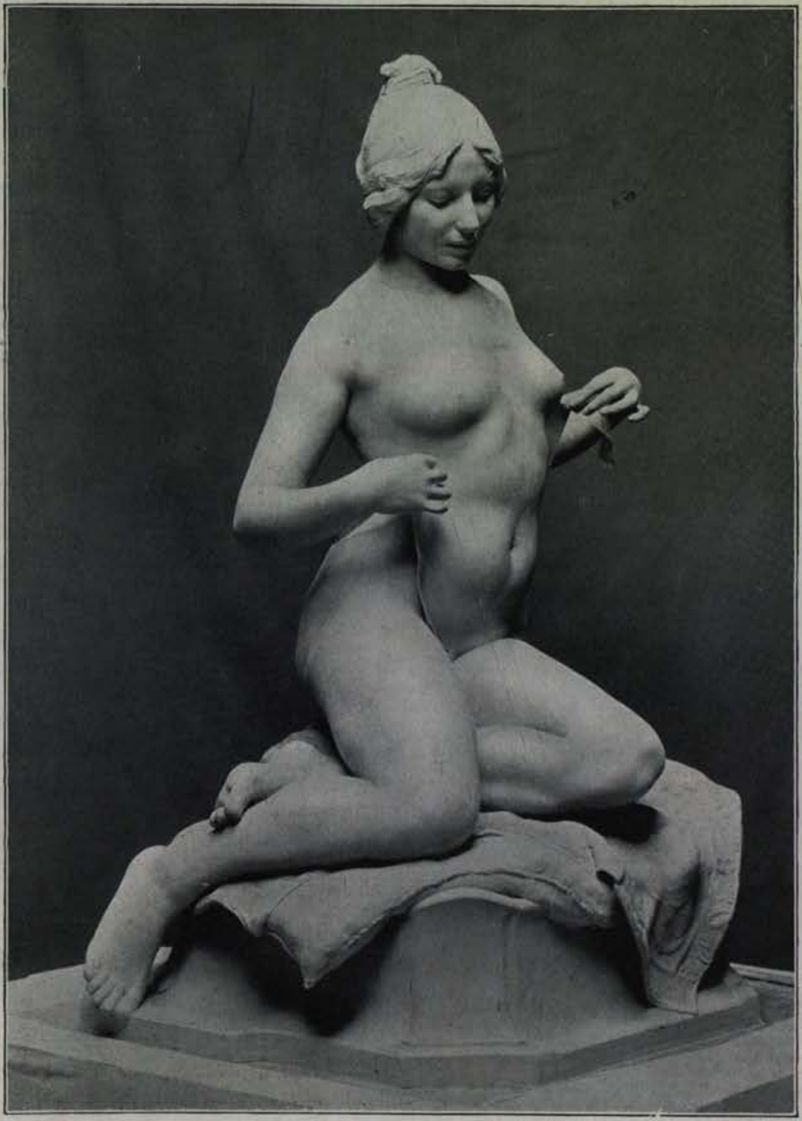
MR. COLTON is another of the Lambeth School men who have made their mark. He also passed through the Royal Academy schools under Sir Edgar Boehm and Mr. Armstead, but he had for some time before been a contributor to the exhibitions. After he had studied in Paris, Mr. Colton first drew notice to himself with the fountain erected in Hyde Park, executed to the order of H.M.'s First Commissioner of Works during a lucid artistic interval of the Government. The influence of Mr. Alfred Gilbert seems to be in this charming production; but it is open to the criticism that the figure is abruptly cut off at the middle. "The Girdle" followed—a graceful female nude, in which the flesh is like flesh, and with the plastic quality more emphasised than the glyptic. The statue, first exhibited in plaster in 1898, was afterwards bought for the Chantrey Collection when cast in bronze, and placed in the Gallery at Millbank. A great stride was made in 1899 with "The Image Finder," a work of more originality, strength, and sculpturesque motive than of obvious grace. Then followed "The Crown of Love,"



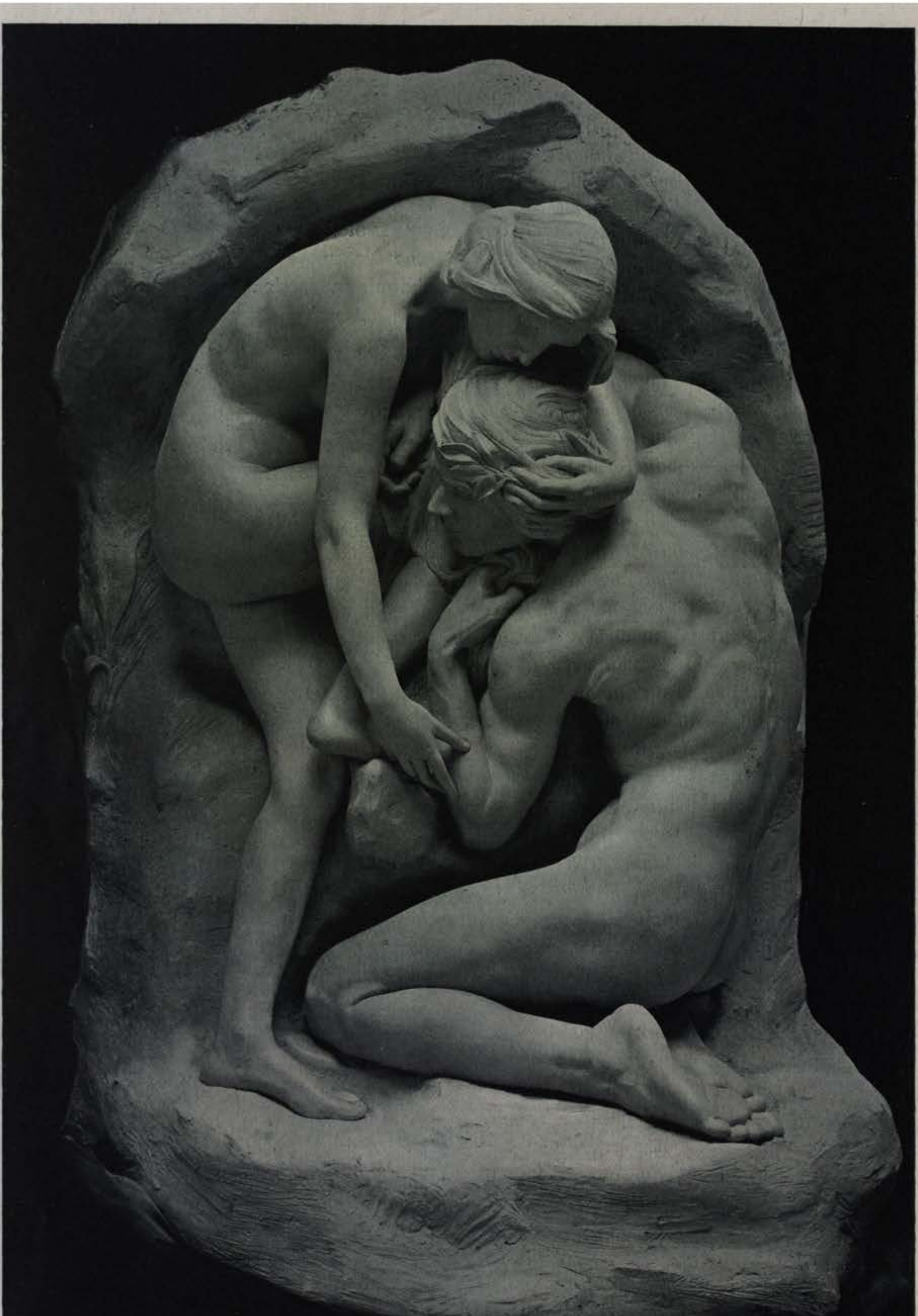
ÆNEAS LEAVING TROY.
BY GILBERT BAYES.

executed under the influence of M. Rodin—a highly accomplished composition, a little involved, but charming in sentiment. In 1901 Mr. Colton showed "The Wavelet: By rippling shallows of the lisping lake." It is a figure well worthy of his rising reputation, although failing to sustain in action all the beauty of the forms. It must not be forgotten that Mr. Colton, who has executed several important decorations in coloured plaster, was one of the first of the younger men to help reintroduce artistic enamels into England.

Mr. Colton's work has a strong Parisian flavour, from which he has not yet wholly freed himself. But the sculptor is young and endowed with a strong individuality; and these qualities, affecting performance already so good, will inevitably bring him more to the front. There seems to be an occasional tendency in the artist to introduce "an ugly bit" for the fun of it—as in the accentuated shoulder of the man in the "Crown of Love," and in the foot in "The Wavelet." The latter statue is charmingly modelled and drawn, but the right foot is noticeably ugly in the twist given to it in a strange and unusual, though quite natural action.



THE GIRDLE.
BY W. R COLTON.

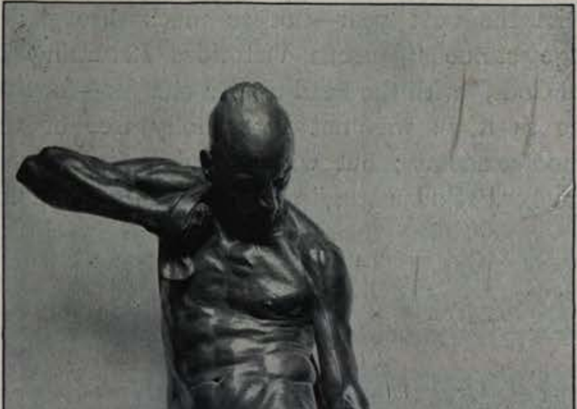


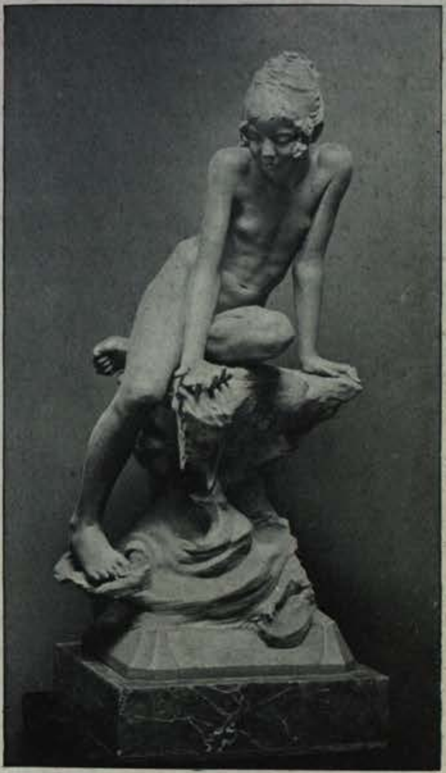
THE CROWN OF LOVE

BY W. R. COLTON.

A point is made of it, and by that it loses. In Rodin, of course, we often see the same peculiarity; but then it is a manner with him, and so frequent is it that it becomes a part of his strange force and spirit—to which in so great an artist, if we do not approve it, we at least must bow.

Mr. Colton's work is never common. It belongs perhaps to "the fleshly school," and is well drawn and modelled. It is realistic, and is sometimes in danger of suggesting mainly studies of the nude; but this is because so far he has not given much proof of the power of design that is almost certainly in him. His figures are well arranged; he is healthy and rich in workmanship, with a keen appreciation of the relation of "values," and there is besides in all he does an excellent sense of style.



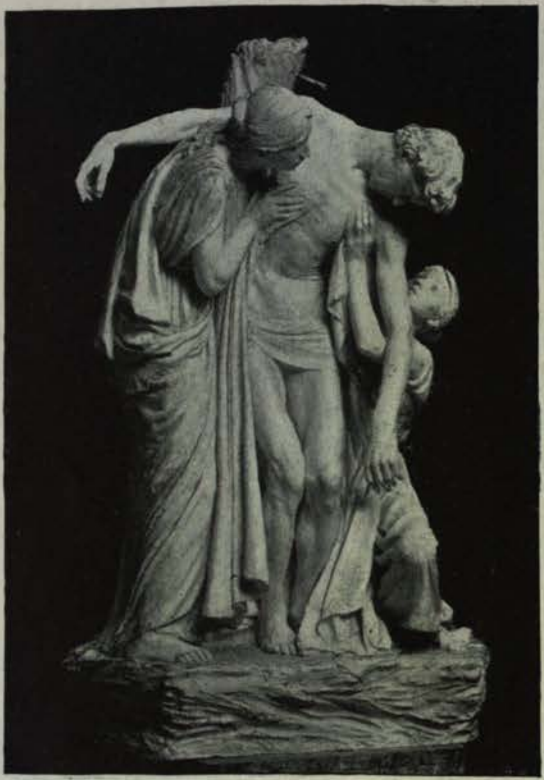


THE WAVELET.
BY W. R. COLTON.

THE IMAGE FINDER.
BY W. R. COLTON.

Mr. DAVID McGILL. 1889. MR. McGILL, a South Kensington student, is a young artist who has made some reputation among sculptors and among a circle of art lovers by the charming quality of his work. He had had experience in Paris prior to entering the Academy schools (before the 23-years' limit), with skill already formed. His "Ione Removing the Body of St. Sebastian after his Martyrdom" was his winning group at the Academy in 1894; the suggestion that the Saint is still miraculously living is cleverly shown by the lack of dead weight in the martyr as he is borne along. Mr. McGill for some while appeared to be a disciple of Harry Bates, as may be seen in his charming circular relief of "Hero and Leander" (1892).

Of Mr. McGill's figures the best is perhaps "The Bather," which sufficiently proclaims his ability. Charming in drawing, refined in feeling,



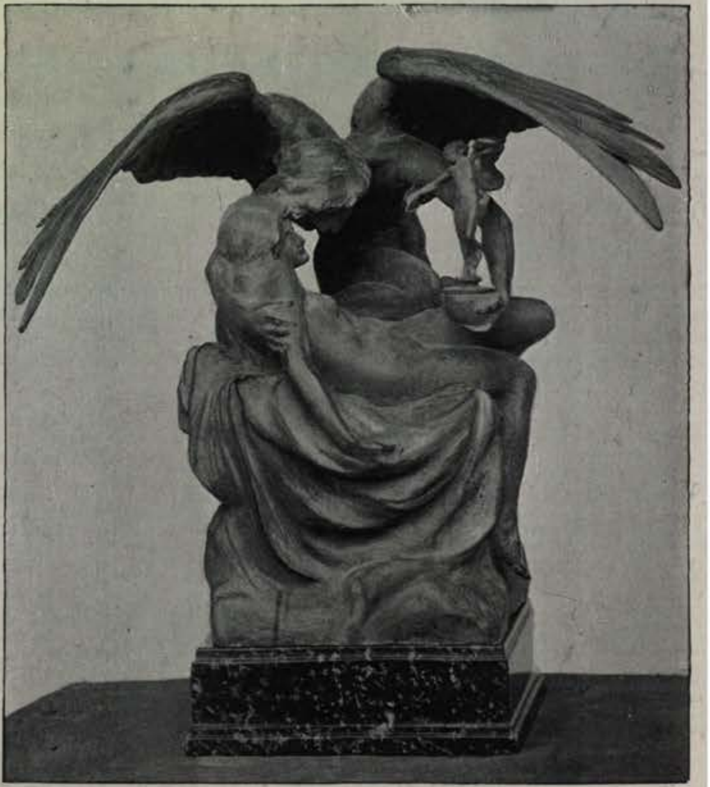
IONE REMOVING THE BODY OF ST. SEBASTIAN.

BY DAVID McGILL.

and careful in modelling, Mr. McGill's work can only be charged with an occasional want of force and effect, and perhaps with following the Donatello school somewhat too closely. His treatment of the figure is fearless; his style is good, and his future performance should justify its promise.

Mr. CHARLES JOHN ALLEN.
1890.

MR. ALLEN is yet another pupil of Lambeth School, at the time when it was conducted by Mr. Frith. In 1879, when he was seventeen years of age, he was apprenticed to Brindley and Farmer, and during the ten years he worked with them he learned all the kindred crafts of sculpture in stone and wood, executing carvings in marble on the reredos of St. Paul's Cathedral, and in wood for Eaton Hall, St. Albans Abbey, and the White Star steamships. Passing through the Royal Academy schools he became assistant to Mr. Thornycroft, employed on several of his important commissions, especially the great external frieze for the Chartered Accountants' building, already mentioned. To the Academy exhibition of 1890 Mr. Allen sent "Love Flies from the Doubting Soul;" in 1892 "Jacob Wrestling with the Angel"—a group which, savouring somewhat of the schools, is also not without a souvenir of Mr. Gilbert's "Icarus." In the same year the bust of Dr. Sweatman, Bishop of Toronto, was exhibited. In 1893 came the dainty statuette, prettily conceived, called "Love Repulsed," showing a Cupid with his wings clipped and his arrows broken. This figure was sent to the Chicago Exhibition. A greater success awaited the artist the next year—not so much through his large statue "Perseus Victorious Returning to the Gods," with the head upon a charger—for this, fine as it is, was not yet wholly free of the school-academy; but with a design for a door-knocker, "Fortunatus," which was recognised for



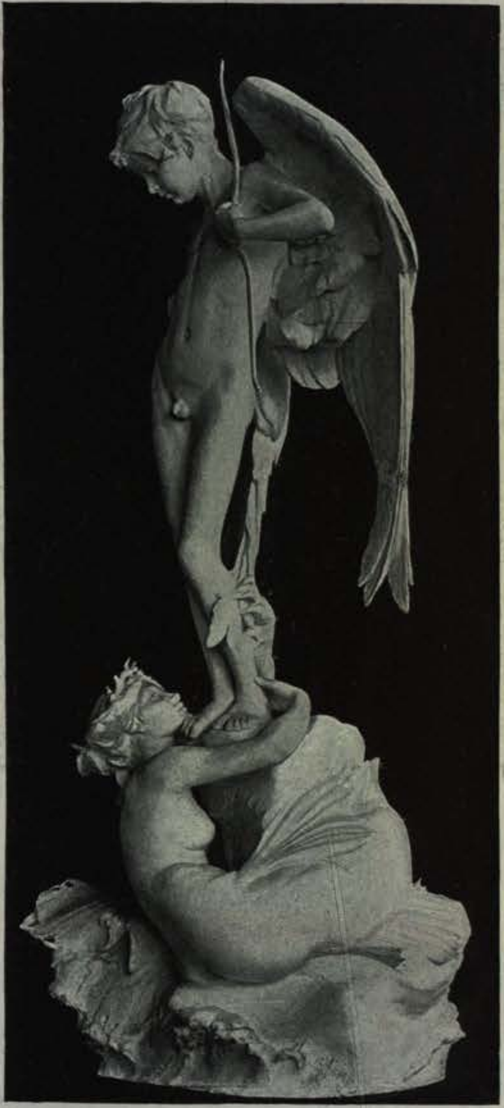
A DREAM OF LOVE.

BY CHARLES J. ALLEN.

its excellence and balance, and its true appreciation of Venetian and Bolognese style, as the work of an able man.

In this same year Mr. Allen was appointed Teacher of Sculpture at the University of Liverpool under the Roscoe Professorship. It was in Liverpool accordingly that he first exhibited his "Love and the Mermaid," which, cast in bronze, was afterwards bought for the Walker Art Gallery. This charming group does not claim to be original in general idea; we have seen something like it in Mr. Lantéri's "Fishermen and the Mermaid;" something more like it in Mr. Pegram's "Bather" of the same year; and many have been the groups that have preceded them all, from Burne-Jones's picture backwards. "A Dream of Love" followed, graceful in composition and silhouette, poetic, too, and full of pretty passages. It was exhibited at the same time as the busts of "Professor Rendall," "Professor Mackay," and "Alderman Philip Rathbone." "Hermes" is a bust in which the modern face is surely somewhat fanciful. But "Rescued" is a group of very high merit indeed, pleasing from every point of view, excellent alike in treatment, modelling, and sentiment. The artist was rewarded with a Gold Medal at the Paris Salon.

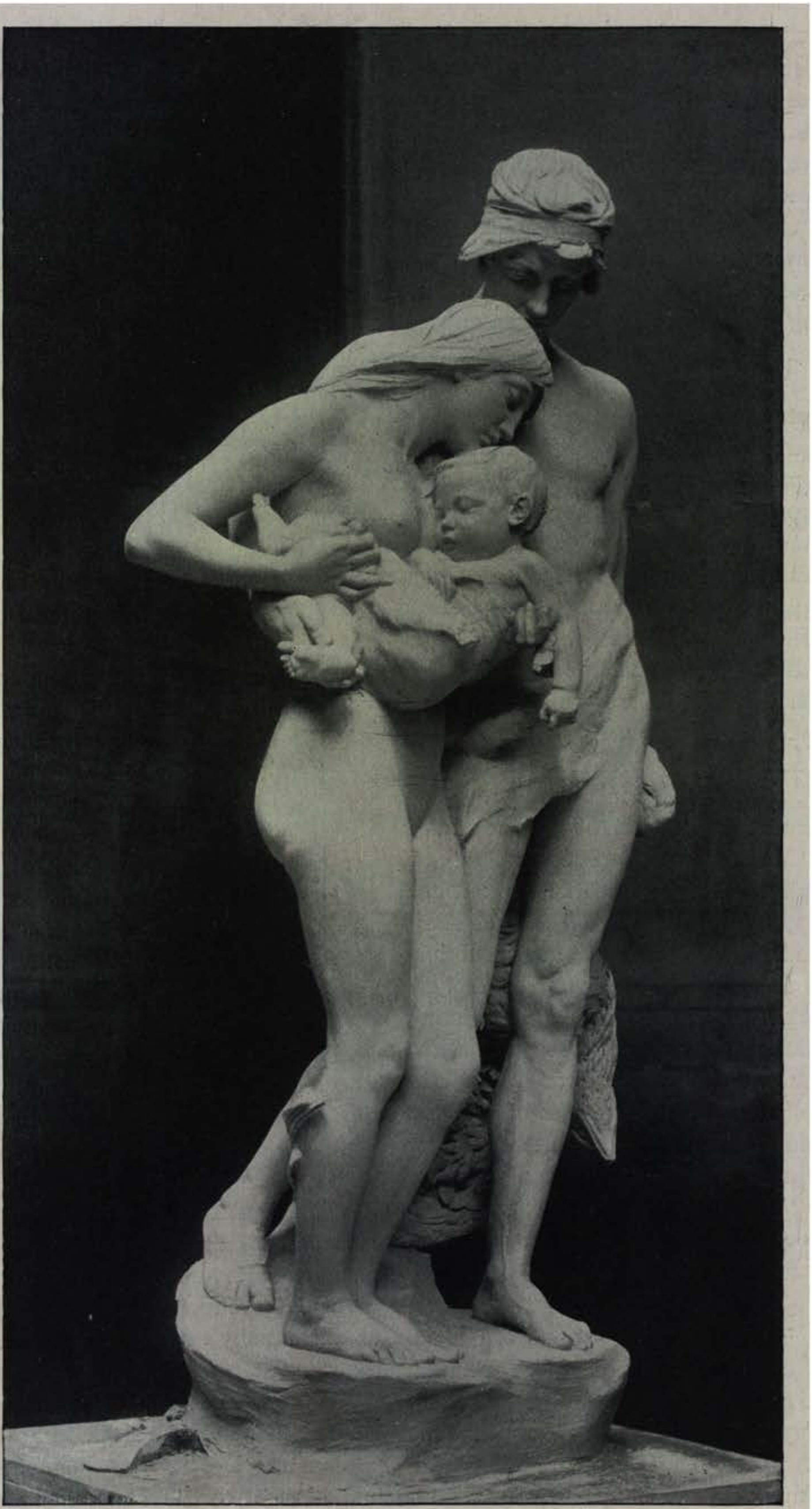
Mr. Allen's sculpture is essentially sound and graceful. It is healthy, and free in its modelling, with a considerable amount of movement and richness in effect. Excellent in intention, and big in style, the work, even when a little heavy, is not less good in design. Critics have thought that the values are sometimes rather scattered. If so, this is only occasional; but as the strength of light and shade in a detail or accessory draws attention away from the main point or feature it is a matter of importance. Mr. Allen is far too strong and able a man not speedily to overcome tendency to any weakness of the kind.



LOVE AND THE MERMAID.
BY CHARLES J. ALLEN.

MR. F. M. TAUBMAN. 1890. IF many masters can make a good pupil, Mr. Taubman's excellence and career as a sculptor should be assured. At the Finsbury and the Lambeth School, at Paris under Puech and Frémiet, at Brussels under Vanderstappen, and influenced by Constantin Meunier, Mr. Taubman has received teaching from all. His success in the Belgian schools was remarkable. Under Frémiet, at his class in the Jardin des Plantes in Paris, Mr. Taubman modelled his "Wild Ass and Panther," afterwards seen at the Royal Academy.

Since his return to England in 1898 the artist has executed many works. The chief of them include the "Joan of Arc," shown at the Royal Academy; "Rescued," which was at the New Gallery, and was acquired by Mr. J. McCulloch for his collection; "Adam and Eve" at the same Gallery in 1899; "The Angel of Sad Flowers" and "Orpheus and Eurydice." Ideal works of a very different order are "The Old Charwoman," and "The Dustman," both of them of life-size. In portraiture



RESCUED.

BY CHARLES J. ALLEN

there are the statues to Sir Sydney Waterlow, one of which was in the Academy of 1900 and is erected at Highgate; while the other, a replica, with slight alterations, has been set up in front of the United Westminster Schools. There are, besides, the stone monument to the late Lord Carlingford in Waldegrave Chapel at Chewton Mendip, and the portrait-relief of the late Duke of Westminster on Chesham Buildings, Duke Street.

Mr. Taubman's work is vigorous in treatment, firm, and strong in technique, with a good deal of the Brussels school about it. One may at times detect a tendency to "lose" an arm or a part of a figure into another, so that the suggestion is half-conveyed that these parts had grown into one another. If over-done, this engrafting, which within limits is a virtue, would not produce a good effect. Michael Angelo often carved the feet right into the base, giving a fine firm stand to his statues. A weather-beaten figure, too, gets obliterated in parts, and the result is a gain; but when done purposely, in clay, with any exaggeration, there is danger of a leathery effect. Mr. Taubman is not exactly to be charged with the fault, but the danger seems to threaten. The sculptor is a man of very considerable and varied talents, his posters, etchings, lithographs, pen-and-ink drawings, even his verses, are known to many, and his caricatures are better known still. But he remains true to the serious art, and has withstood all temptations that have been devised to lure him astray.

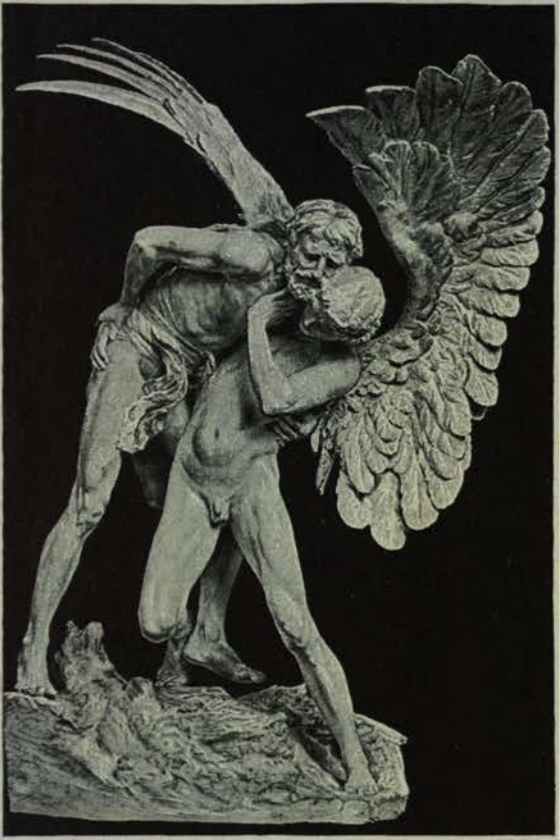
Mr. J. PITTENDRIGH MACGILLIVRAY, R.S.A. 1891.

ALTHOUGH Mr. Macgillivray stayed for seven years and more in the studio of William Brodie, R.S.A., in order to learn the technique of his profession, he is understood to be self-taught; he was, indeed, one of the first in Scotland to break away from the pseudo-classic. Mr. Macgillivray's chief works are in portraiture. His female busts are full of charm, whether in the *intime* manner of "Miss Otilie M'Laren," or the more severe style of "Miss Florence Findlay." The sculptor is seen at his best in his monuments and colossal memorials. The first of these, executed in 1895, was the "Peter Low" memorial in the Cathedral of Glasgow. In the following year the statue of "Robert Burns" at Irvine was executed, an original conception, which, Scottish critics have declared, is the most satisfactory, and indeed the only, representation of the poet, for character and individuality, "from Aberdeen to the Thames Embankment." In 1898 the "Allan Family Monument" was set up in Glasgow, and, in the following year, the marble recumbent effigy of Dean Montgomery in St. Mary's Cathedral in Edinburgh. There is an early Flemish or German severity about the draperies to this statue, a formality and stiff symmetry which contrast curiously with the realism of the hands and face. In 1901 Mr. Macgillivray received the commission for the National Gladstone Memorial for Scotland, and in the same year he exhibited "Eos." He was elected an Associate of the Royal Scottish Academy in 1892 and a full Member in 1901.

Mr. Macgillivray probably turned towards realism through his having been for four years a painter of oil pictures, and also through the continuous companionship he enjoyed with the members of the Glasgow School. His work is very good, if it be not absolutely brilliant, and possesses a strong sculpture-like character. Owing to the conditions of his development, no doubt, he is a little staid in style and fashion; but his monuments in Glasgow are designed carefully, and carried out in a thoroughly workmanlike way, so that the general effect is excellent and well-considered.

Mr. PAUL R. MONTFORD. 1892.

THE pupil of his father, Mr. Horace Montford, both in painting and sculpture, Mr. Paul Montford was among the most brilliant of the students, first at Lambeth and then at the Royal Academy schools, where he took three painter's prizes and seven sculptor's prizes, including the Gold Medal in 1893. Six of these were taken on one occasion, including two medals and £380 in money—an unprecedented triumph: the group of "Jacob Wrestling with an Angel" was the work with which he achieved his final success. He then applied himself to architectural and figure sculpture, the chief production in the latter class being a group called "Mother and Child" (1895); "Spinning Girl," one of his best figures; "Viscount Bolingbroke," "Elf-babes," and "The Storm Waves," together with a few busts. Mr. Montford has been modelling-master at the Chelsea Polytechnic since 1898. His work is very personal. Vigorous in style, excellent in drawing, and though a little



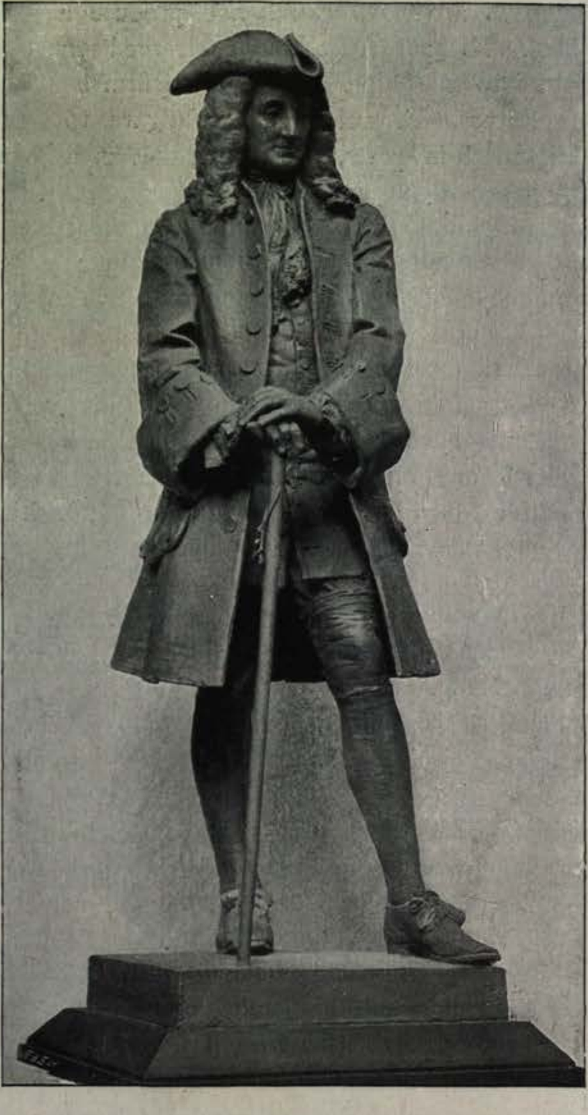
JACOB WRESTLING WITH THE ANGEL.

BY PAUL R. MONTFORD.

academic and not strikingly original, it is decorative in character and vigorous in conception and handling.

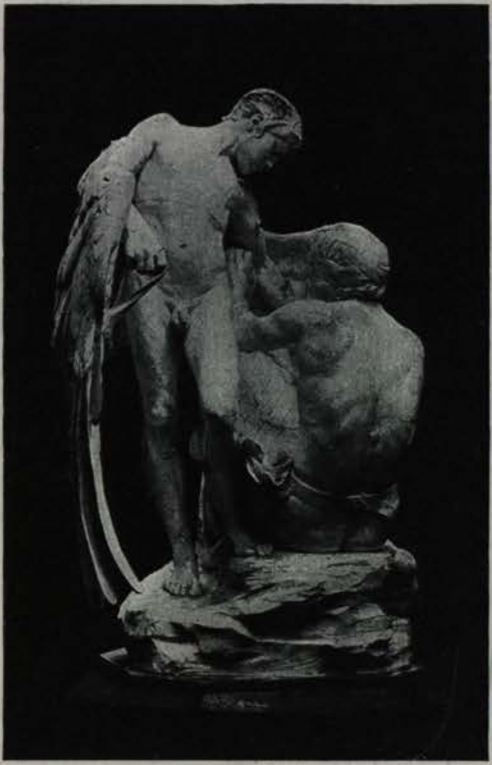
Mr. O. WHEATLEY. 1892. ANOTHER of the younger sculptors emerging from South Kensington is Mr. Oliver Wheatley, who completed his early training in the *atelier* of M. Aman-Jean and in the sculpture galleries of the Trocadéro. He became an assistant to Mr. Brock, and under that distinguished sculptor he finished his education. Mr. Wheatley's work has been mainly decorative, and includes interior decoration at the Royal College of Music, and the exterior figures on the Lombard Street Railway Station representing Electricity and Speed. A statuette called "The Flute Player" has some originality, and the circular "Prometheus," exhibited in the Royal Academy in 1897, is a very clever study in what we may recognise as the École des Beaux Arts manner, dramatic, and strong in light and shade, and somewhat pictorial in feeling. "Awakening," a recumbent life-size statue, was at the Academy in 1901.

Mr. JOHN TWEED. 1894. MR. TWEED is a Glasgow man who has passed through the Royal Academy Schools and the École des Beaux Arts, under Falguière. Among his chief works are the statues of Robert Burns, of Governor Van Riebeck at Capetown, of the Rt. Hon. Cecil J. Rhodes at Buluwayo, as well as the Memorial to Major Allan Wilson and his



VISCOUNT BOLINGBROKE.

BY PAUL R. MONTFORD.



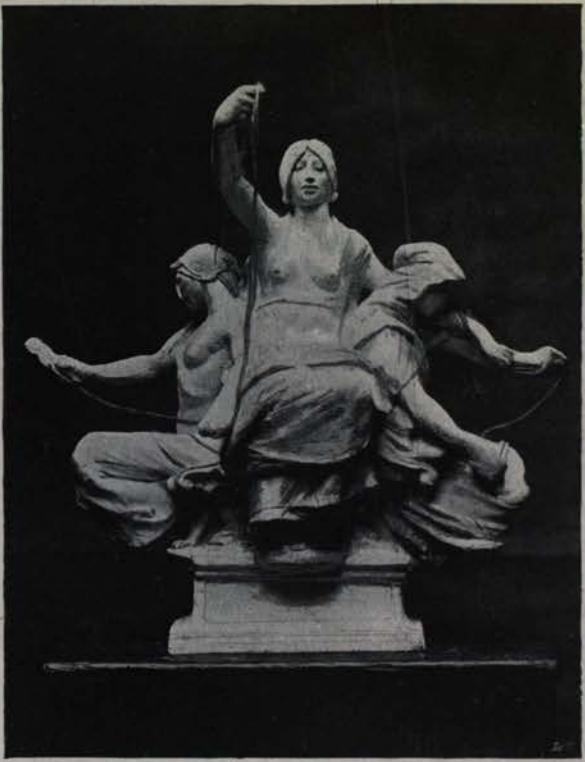
ICARUS.
BY F. DERWENT WOOD.

men. In these, especially in his big relief, Mr. Tweed has aimed rather at strength than at refinement, and adapting his method to his subjects apparently, and bearing in mind the destination of his work, he has to some extent sacrificed elaboration of modelling to vigour and emphasis. The statue of Mr. Rhodes loses some attractiveness through the arms being hidden. In a statue the extremities should always be seen, or at least felt, from all views; otherwise the figure appears to be without them, and sacrifices charm of silhouette. In the present instance, no doubt, we have the characteristic attitude of the man; probably, too, the sitter insisted on the pose being retained—and few perhaps would contend against the masterfulness of Mr. Rhodes.

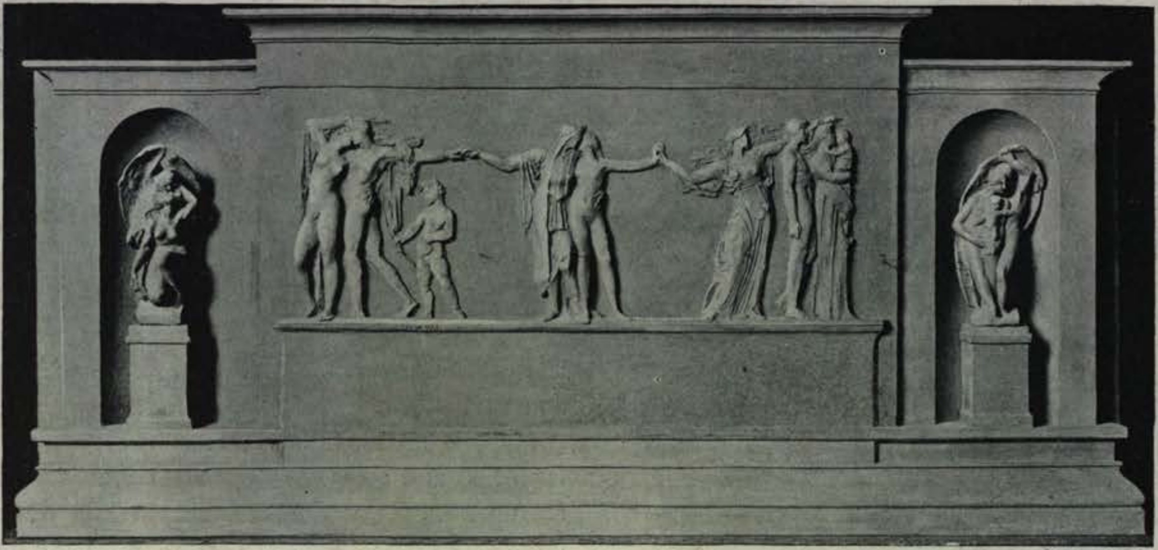
Mr. F. DERWENT WOOD.
1895.

WHAT there is of foreign inspiration in the work of Mr. Derwent Wood is drawn from his training. A Keswick man, he was educated in Switzerland and Germany, and studied modelling under Professor Lantéri as a National Scholar (1889 to 1891) at what is now the Royal College of Art; afterwards becoming assistant to Professor Legros at the Slade School, from 1891 to 1892. In the latter year he entered the Royal Academy schools, and in the daytime worked for Mr. Brock. His career in the schools was a very successful one, and culminated in the winning of the Travelling Scholarship in 1895. Two years later, with a group of "Charity," Mr. Wood gained an award at the Salon of 1897. He then returned to London and Mr. Brock, but obtaining an appointment at the Glasgow Art Schools, and receiving commissions for busts and architectural sculpture, he forthwith set up a studio for himself, and did not want for encouragement and work. His chief undertaking was the series of statues for Mr. Simpson's "Kelvingrove Art Gallery" in Glasgow, which Mr. Wood gained in competition.

The first of his works seen in London was his fine student's model, the half life-size group of "Icarus," in which the influence of Mr. Alfred



THE FATES.
BY F. DERWENT WOOD.

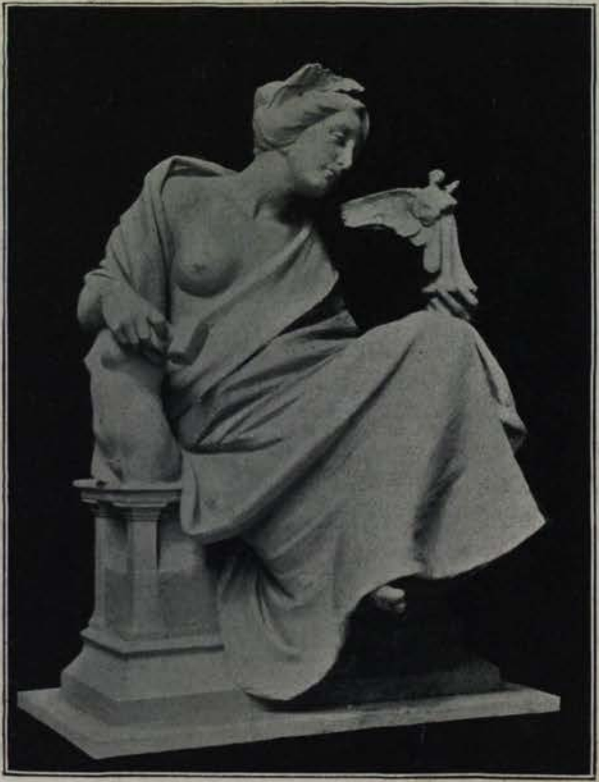


MURAL TOMB.

Sketch for the Large Work.

By F. Derwent Wood.

Gilbert—and even, unconsciously, the motive itself of the statue so named by the older sculptor—are plainly seen. Then comes the charming sketch of "The Fates," inspired seemingly by Alfred Stevens through Mr. Brock, yet entirely personal to the artist, and markedly in the modern



SCULPTURE.

By F. Derwent Wood.

spirit. This group, which took the Gold Medal at the Royal Academy schools, belongs to the year 1895. The Glasgow statues, already alluded to, are architectural in character, and symbolised by the draped figures of four maidens, fine in type and dignified in graceful pose, represent Painting, Sculpture, Music, and Architecture —the last-named the most sculpturesque and quiet, if not the most pleasing of all. But in respect of composition, design, and complexity of line, the highly-important mural tomb in stone, which is even now (1901) not entirely completed, far excels the previous efforts of the young sculptor. The subject is the allegory of Love and Life, sacred and profane, conceived somewhat in the spirit of Flaxman, but full of latter-day warmth, and grace and life. The reproduction here given is from the sketch. It should be added that the left-hand group has already been seen in the Royal Academy, and that the whole monument, when completed, will be not less than twenty-five feet in length.

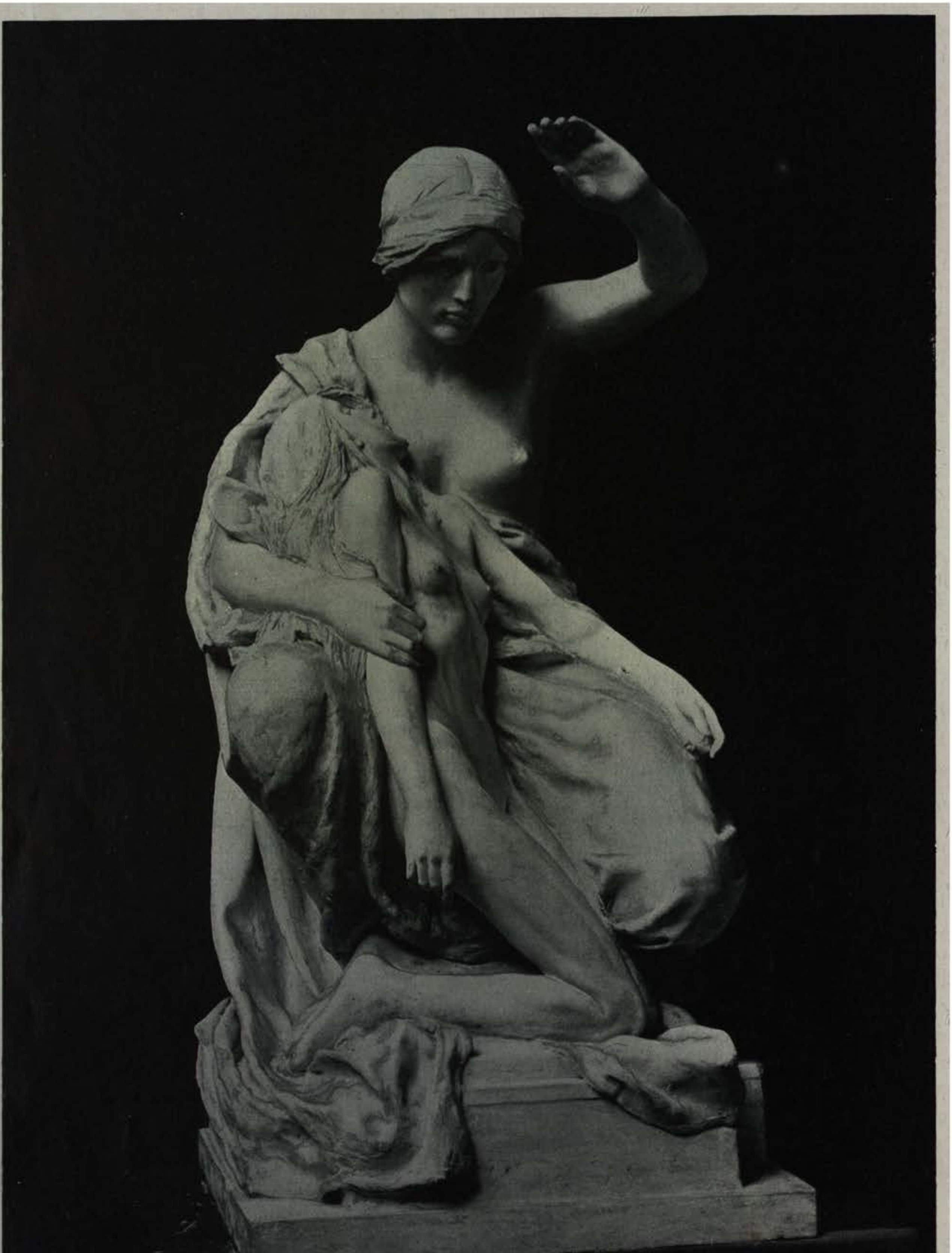
The work of Mr. Derwent Wood is marked with a strong individuality and by sculpturesque character, with a firmness about it that raises high hopes in one so young; it is well modelled and serious in thought, with a keen sense of grandeur and dignity in the choice of subject and execution. Heretofore one has felt that the artist had not quite formed a style of his own, and that the influence of Stevens and Rodin were too much on the surface. At any rate, he has chosen well in his studies. He has the making of a fine artist, with a big sense of form, and all the essentials for decorative work; the designing faculty is strongly marked, and is only waiting for development. In the Glasgow series there is a richness of style and good arrangement of lines in keeping with the building. There is a breadth and an appreciation of simplicity of detail which are so valuable in decorative sculpture. Some of Mr. Derwent Wood's reliefs are excellent. In his ideal statuary there is to be found a fine conception, in spite of an occasional tendency towards the sensuous. But we always feel that behind the work there is a man endowed with a firmness and strength of will that must hold him up and dominate his doings.

Mr. ALFRED TURNER.
1897.

A HIGHLY successful student of the Lambeth and Royal Academy schools, who has also studied abroad, Mr. Turner is among the most promising of the youngest generation of sculptors now before the public. He has come forward with the work entitled "Charity," a charming school piece, showing great sensibility and delicacy, and with the first of the series of Fisherfolk which, commissioned by the Fishmongers' Company for their hall, was seen in the Royal Academy in 1901. The statue will recall in its subject that Greek statuette of a fisherman in the Palazzo Conservatori in Rome; but the treatment of the type is modern with the modernity of Constantin Meunier. The artist is a little wanting in freedom, perhaps, as yet; but his handling is broad and the work well modelled.

Mr. F. THOMAS.
Mr. A. M'F. SHANNAN.
Mr. SLATER.
Mr. T. TYRRELL.
Mr. F. FISHER.
Mr. S. BABB.
Mr. M. BROWN.
Mr. A. HODGE.
Mr. M. ROGERS.
Mr. J. C. McCLURE.

Such are the chief sculptors whose work has come to the notice of the writer. It is not pretended that there are no omissions; nor is it possible to say where the line should be drawn between those who have a claim to be discussed and those who should be passed over. But that there are many younger men who are rapidly "coming on" may happily be affirmed. Among those who are doing excellently are Mr. Frederick Thomas, who designed and carved the series of great portrait medallions in the building of the National Portrait Gallery; Mr. A. M'F. Shannan, whose refined figure of "Music of the Marshes," in the International Society's Exhibition of 1899, will be remembered; Mr. Slater and Mr. Tyrrell, of whose admirable decorative work should be cited the figures in the façade of the remarkably successful house by Mr. Pite in Mortimer Street, London; Mr. Frank Fisher, who produced "Karl the Martyr" in 1897; Mr. Stanley Babb and Mr. Mortimer Brown, Mr. A. Hodge, Mr. McClure, and Mr. M. Rogers, and many more. Every year, every month, brings forward new men and interesting work. And so the British School goes on prospering.



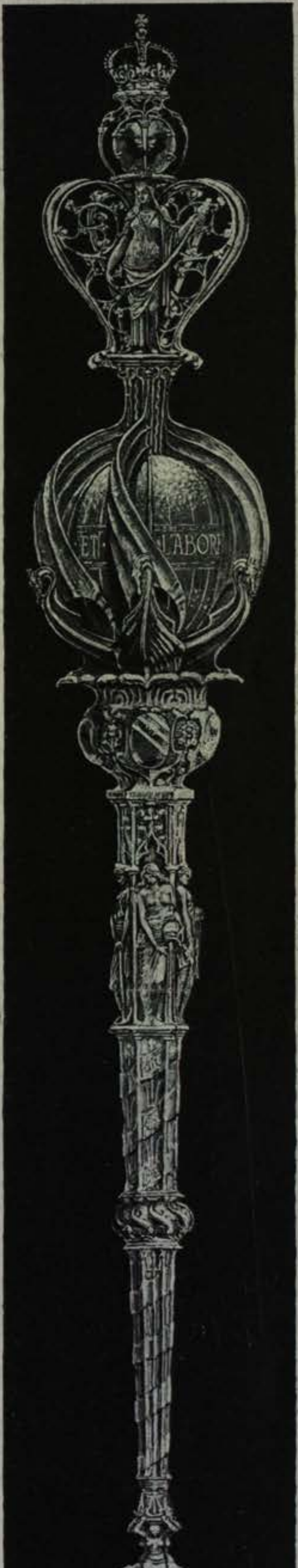
CHARITY.

BY ALFRED TURNER.

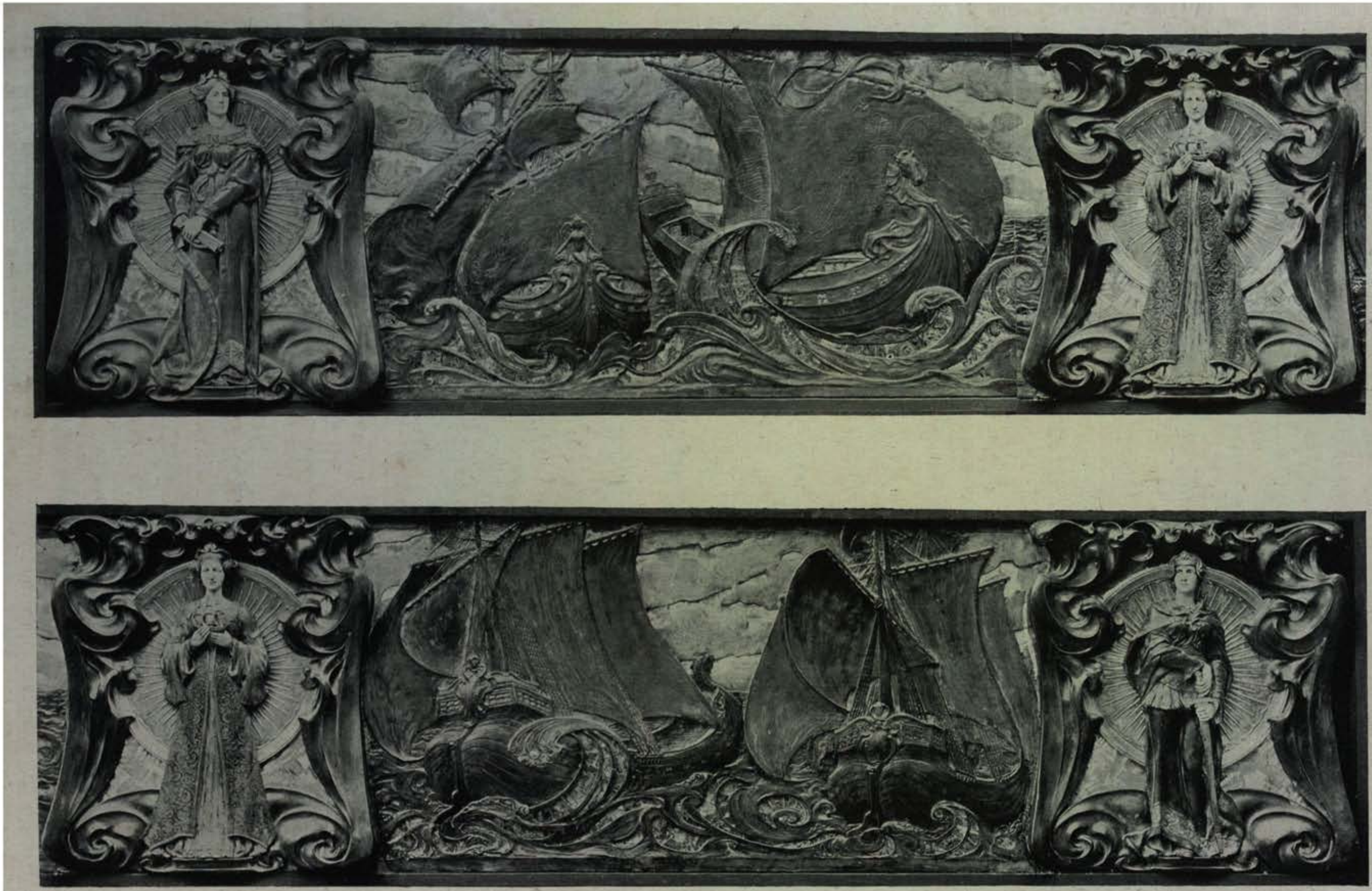
THE SCULPTOR-DECORATORS.

THE great movement in the purely decorative section of the sculptor's art has not been confined to the artists already mentioned. As has already been set forth, men such as Mr. Thornycroft, Mr. Frampton, Mr. Drury, Mr. Frith, Mr. Pomeroy, Mr. Fehr, Mr. Toft, Mr. Colton, and many others, have often turned from their more ideal or more realistic work to assist the flow of the wave that is passing over the country and over Europe, carrying along with it artistic decoration, which is, however, not always good. There are also others who have devoted themselves more particularly to embellishment; for the reason that they have done much to initiate it or have carried it very far, they claim recognition here among the leaders of British sculpture. Only one or two need be named as representatives; for there are many who are doing admirable and original work in this line quietly, without special exhibition, or are merely carrying on the tradition which has been established by others.

Mr. WALTER CRANE. AMONG the leading decorators Mr. Walter Crane must be considered as a pioneer. He has taken to modelling, as to most other things, out of his innate talent and spirit of initiative; but, in this instance, not on a very extensive scale. As is natural, he thinks less of the sculpturesque than of the "liney" character of his design, which always reminds us of his ornament and his beautiful fairy-tale illustrations. For this reason we recognise rather the fine decorative quality of his brilliant work—for he is emphatically a *tête d'école* who has most profoundly influenced and improved the decorative art of England—than its sculpturesque nature. Graceful in its line and composition, inexhaustible in its invention, harmonious in its symmetry, it nevertheless lacks the sculptor's touch and the strength and firmness of the trained modeller's hand. But when he leaves the flat and the figure in low-relief he appears at his best. The Mace he designed for the Corporation of Manchester might establish the reputation of any man. This work, perfect in proportion and beautifully harmonious, is in its general design in no degree hampered by all the symbolism to be introduced. The imagery will be readily appreciated. The City crest—the



MACE FOR MANCHESTER.
BY WALTER CRANE.
(From a photograph by F. Hollyer.)



PORTIONS OF A FRIEZE IN IVORY AND BRONZE.

BY F. LYNN JENKINS.

globe and bees—surmounts the figure of Manchester, enclosed within an "M." Beneath it is the globe of the world, the field of the City's trade, which the beaks of ships support, and their twisted sails enclose it within their ridges. Below it are the City and the National Arms, and lower again we have figures personifying the sources of the City's prosperity—the Ship Canal with its running water, Labour, Science, Commerce, Liberty, and Justice. The fish symbolise Manchester's ocean interests, which are further emphasised by the ships and the Nereids at the termination.

Mr. ANNING BELL. MR. ANNING BELL'S work is always carefully thought out, sweet in line, and pretty in design and feeling, but in the execution it hardly displays all the strength and variety that would be imparted by the practised modeller. For that reason, perhaps, it should be regarded rather as raised design than as modelled relief. In looking at some of Mr. Bell's pleasing work one seems to see in it some sort of vision of the past, such, for example, as of Agostino Duccio's relief of "Chastity" in SS. Andrea and Bernadino in Perugia, or the combined daintiness, delicacy, playfulness of the sculptor-primitives.

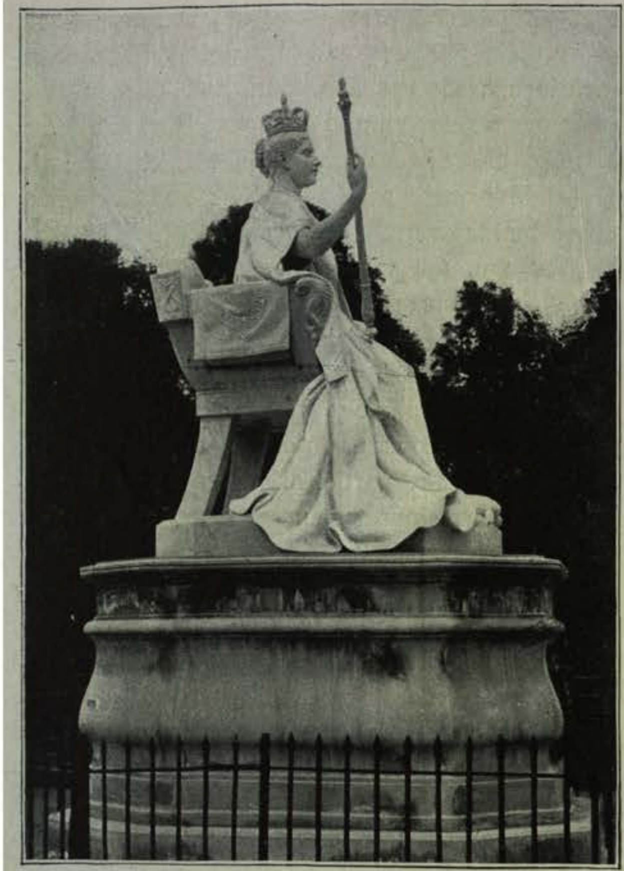
Mr. F. LYNN JENKINS. MR. LYNN JENKINS, chiefly in conjunction with Mr. Gerald Moira, but also in independent performance, has already made a considerable mark. One of Mr. Frith's pupils at Lambeth, and a student of the Royal Academy schools, he has developed with his friend the art which might have been called modelled painting, or painted modelling, but that the relief is so carefully treated. His chief works, executed independently, consist of the two groups for St. Mathew's Church, Cockington; the large sculptured reliefs on the exterior of the Peninsular and Oriental Company's Pavilion in the Paris Exhibition of 1900, for which a Silver Medal was awarded; the sculptured figures for the Rotherhithe Town Hall; and the frieze of bronze, ivory, and mother-of-pearl, eighty feet long, for the marble vestibule at Lloyd's Registry of Shipping, in Fenchurch Street, as well as a number of busts.

In conjunction with Mr. Moira, Mr. Jenkins has produced a good deal of the best modelled and carved relief work seen at the present day—for the Peninsular and Oriental Pavilion aforementioned; for the Trocadero and Throgmorton restaurants; for the Passmore Edwards Free Library, Shoreditch; for the Salle Bechstein; the Hôtel Métropole at Folkestone; and for many other buildings and purposes.

There are few who understand so well as these two artists the capabilities of their method, so that from a decorative point of view their work is practically "right." It is undoubtedly of a higher order than anything else we have in this direction; it goes far towards richly embellishing the architect's work, particularly for internal decoration, when coloured panels are required. It is well designed and generally well modelled, quaint and refined in style, even though it necessarily errs in the direction of the decorative picture; it is rich in colour, simple in line, and good in treatment. That is to say, it has not the usual treatment of a drawing with a line round it and the background scratched away, as we see in similar productions by other hands; but a thing complete in itself on a well-considered plan. In the frieze for Lloyd's Registry the colour is charmingly apportioned, with its various materials and its pretty patinas. It is a little too "curly," in my opinion, while the framework, against which the charming figurines of metal and ivory are daintily set, scarcely affords, perhaps, sufficient relief to the movement in the shipping and their sails. But in spite of this, the whole is very noteworthy, highly decorative and beautiful. The "St. George," which was exhibited in the Royal Academy in 1899, shows another pleasing phase of Mr. Jenkins' talent, although it is not perhaps quite so original as other of his work.

THE WOMEN SCULPTORS.

THERE are at the present moment a number of lady-sculptors who, now that full means of study are at last allowed them, are making their mark in England. The study of the nude, till lately denied to women in this country, has led many to follow the art with that thoroughness and perseverance which alone can command success. It is safe to affirm that the lady-sculptors of to-day know infinitely more about their craft than Mrs. Damer in years gone by, and even if they have



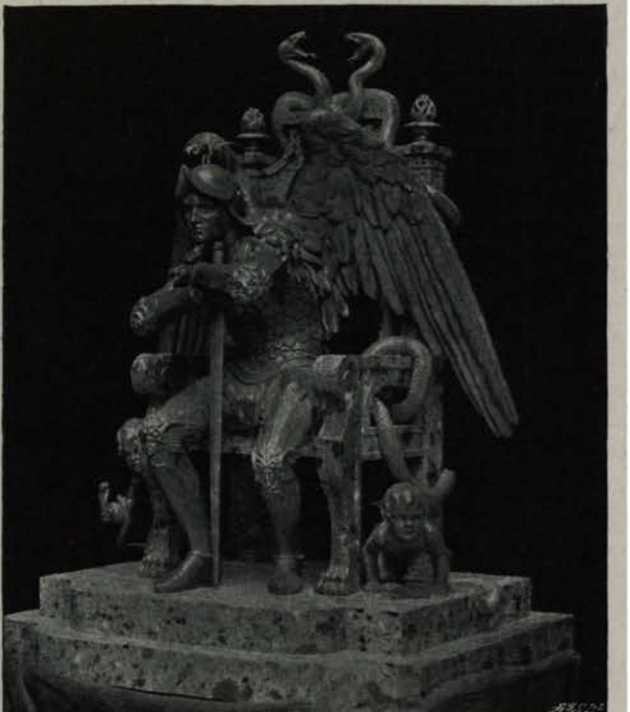
QUEEN VICTORIA.
(In Kensington Gardens.)
By H.R.H. the Princess Louise, Duchess of Argyll.

less pedantic acquaintance with the mythological heroes and heroines who looked so bravely melancholy in the works of a bygone day, they do not conceal ignorance of the human form and the rules of sculpture beneath a "grand style," a cold heaviness, a reflected classicism.

H.R.H. THE PRINCESS LOUISE,
Duchess of Argyll,
H.R.W.S., H.R.E.

IT was at a very early age that H.R.H. the Duchess of Argyll first made her appearance as an exhibitor in the public galleries (1868). She is known as a clever sketcher in water colours, but she is more at home with the modelling-tool than with the brush. Her chief instructor in sculpture was the late Sir J. E. Boehm, R.A., an artist whom she rightly held in high esteem, and who, judged by his best works, deserves a more considerable position in the world of art than many are willing to allow. Applying herself under his advice, the Princess Louise soon manifested singular skill in the art of sculpture, as a result of diligence applied to the cultivation of unusual natural ability.

It is commonly the lot of very prominent personages, that when they execute a really creditable work in the fine arts they rarely receive the full acknowledgment that is their due. The Princess, it should be understood, is a genuine artist and a hard worker. Those who have assisted her in any large undertaking she may have had in hand—assistants such as those employed by every Royal Academician and most struggling outsiders—invariably bear witness to her independence in character and in work, and her aversion to avail herself of any but mechanical help or to adopt any outside advice. The Princess labours with her assistants with the utmost energy; she is the master and enforces her ideas; and, though distinguished artist-visitors may always be ready with suggestions, she never accepts a hint unless it recommends itself to her judgment and satisfies her own convictions. Her sculpture is therefore the stronger for the impress of a vigorous indi-



SATAN.
By H.S.H. the Countess Gleichen.

viduality. Much of it is excellent—surprisingly so when the relatively limited time which has been at her disposal for art study and practice is taken into consideration. Her busts show sensitiveness, great refinement, and appreciation of delicacy of form; but her principal achievement is the large seated figure of Queen Victoria in Kensington Gardens. This statue would have done credit to some sculptors who enjoy considerable reputations, and who live by the practice of their profession. The setting up of the figure, the arrangement of the drapery, the modelling, the design of the pedestal—all the parts, in fact—are such that the statue must be added to the short list of those which are genuine embellishments and not disfigurements to the great city of London.

H.S.H. THE COUNTESS GLEICHEN, H.R.E.

THE Countess Gleichen was the pupil of her father, Prince Victor of Hohenlohe, and of the Slade School at University College under Professor Legros, and completed her studies in Rome. Her chief work has been the life-size statue of Queen Victoria for the Jubilee Hospital, Montreal. It is an imaginative composition, in which the Sovereign is represented in royal robes, with a little child asleep at her knee, while on the opposite side, on the steps of the throne, another child stands with its arm in a sling. Shortly before her death Queen Victoria gave sittings to Countess Gleichen for the bust now at the Cheltenham Ladies' College.

Besides these are the memorial to the artist's father in Sunningdale Church (near Windsor), and a bust of Queen Alexandra when Princess of Wales (Royal Academy, 1895), now in possession of the Constitutional Club, London. In the same year a statuette of Lady Henry Bentinck was exhibited at the New Gallery, but it attracted less attention than the "Satan," shown at the Royal Academy in 1894. This fanciful and weird design shows a scaly, armed, and winged knight, seated on a throne tortuous with snakes. The work reveals undoubted skill and invention, although it is somewhat overloaded. The statue of "Peace" (1899) showed a much purer feeling; and the beautiful hand-mirror of jade and bronze of the same period, which first appeared in the Royal Academy and was sent to the Paris Exhibition of 1900, proved a greater appreciation of design and decoration, and achieved a success commensurate with its considerable merit. There are also by Countess Gleichen a half-length figure of M. Kubelik, the violinist; a stone fountain with a life-size nude figure of a nymph for a garden in Paris; and another in bronze and coloured marbles with a figure of Diana, for a garden near Ascot.

It is no flattery to the Countess Gleichen to say that many sculptors, contributing to the exhibitions, have failed to produce work as good as hers. It is highly refined, with charming feeling, and if, as in "The Queen Alexandra," it is a little timid in treatment, we do not resent the weakness which savours of delicacy; for we like a woman's work to be effeminate. Countess Gleichen's early tendency to be too smoothed-down, technically called "soapy," practically disappeared with the advent of a more modern feeling. The lady's sculptural portraits are excellent likenesses, with the delightful merit of being elegant and distinguished. These include Madame Calvé, Mrs. Walter Palmer, and Sir Henry Ponsonby as busts; several bas-reliefs, of which one is a memorial to Sir Henry Ponsonby, with figures in armour as supporters; and others are of children, in different materials. The silver statuette of a Madonna, in an agate and mosaic shrine, should not be passed over.

Miss MARY GRANT.

MISS GRANT, one of the busiest of lady-sculptors, studied in Paris and Florence, and then in London, where she worked under J. H. Foley, R.A. Her portrait work includes "Queen Victoria," for India; the "Duke of Argyll," "Sir Francis Grant, P.R.A.," "Georgina, Lady Dudley," and, finally, the bronze bust of "Mr. C. Parnell, M.P.," her last contribution to the Royal Academy, to the exhibitions of which she had sent since 1870. The "Mr. Gladstone," completed in the early part of 1901, was not publicly shown. Chief of Miss Grant's decorative work are a number of figures on the West Front and Porch of the Cathedral of Lichfield, as well as for the screen of Winchester Cathedral, and the marble reredos in the Cathedral of Edinburgh. The memorials comprise the relief of Dean Stanley for the Royal private

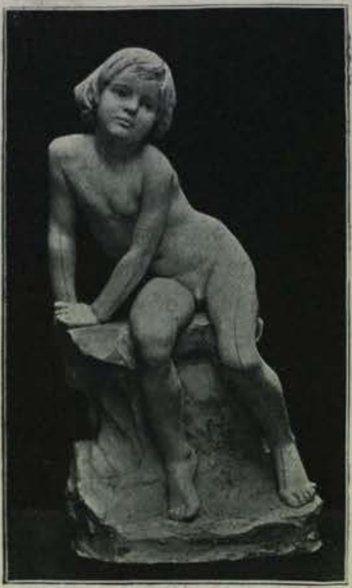
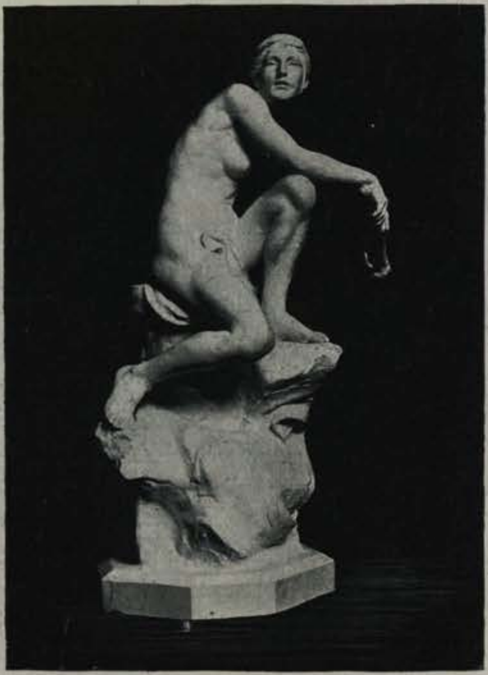


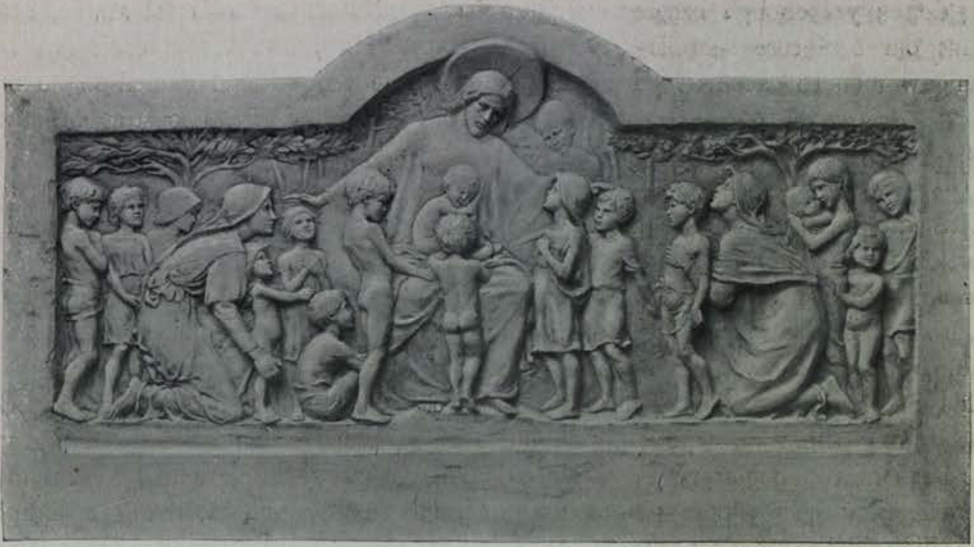
FIGURE OF A BOY.
BY RUBY LEVICK.

chapel at Windsor Castle, and the bronze relief of "Mr. Fawcett, M.P.," on the Thames Embankment. Miss Grant, who executed many commissions for Queen Victoria, has generally been identified with the school to which her master Foley belonged.

Miss ELINOR HALLÉ. MISS HALLÉ, who first made her mark at the Grosvenor Gallery in 1884, with a low-relief of "Music" and other works, has quitted that field, first for medal-designing and afterwards for enamelling. **Miss ROPE.** But Miss ROPE has established herself on a higher plane. Her reliefs exhibited at the Academy, "Hagar and Ishmael" and the rest, were surpassed by the bronze statuette "Zephyrus," and that again by the panels (each 4 feet 6 inches long) of "Faith," "Hope," "Charity," and "Heavenly Wisdom," commissioned for the Women's Building at the Chicago Exposition, and now set up in the Ladies Dwelling in Chenies Street, London. But it is in her reliefs representing groups of little children that her considerable talent is most charmingly and delightfully shown, as in the marble "Boy on a Dolphin," "Christ Blessing Little Children," and in a score of delightful decorations in plaster, bronze, and pottery. Her great frieze for the Rotherhithe Town Hall, 20 feet long, clever and decorative as it is, seems to lack something of her usual qualities of composition and balance. The "Memorial" in Salisbury Cathedral, and the "Pied Piper" for Shelley House are probably more worthy of her considerable talent. **Miss RUBY LEVICK.** Miss LEVICK, who first exhibited at the Academy in 1893, seems to have made a special study of youths at sport. Her admirably arranged bronze statuette-groups of "Boys Fishing," "Boys Wrestling," and "Football," are all clever and well modelled; the last-named composition is full of life and vigour. **Miss GILES.** One of the strongest of the band is Miss GILES (Mrs. Bernard Jenkin), whose ideal work is of importance. Her "Hero" won the open competition of the London Art Union. Her memorial sculpture, such as the life-size marble group "In Memoriam" (Royal Academy, 1900), is graceful and sympathetic, and her exhibit in the Academy of 1901, "After Nineteen Hundred Years, and Still They Crucify," is an important and original group of very considerable power, admirable in feeling, and careful and gracious in modelling. Miss Giles has also been engaged on decorative work, such as the terra-cotta façade



HERO.
BY MARGARET GILES.



CHRIST BLESSING LITTLE CHILDREN.
BY ELLEN M. ROPE

Miss L. G. WILLIAMS.

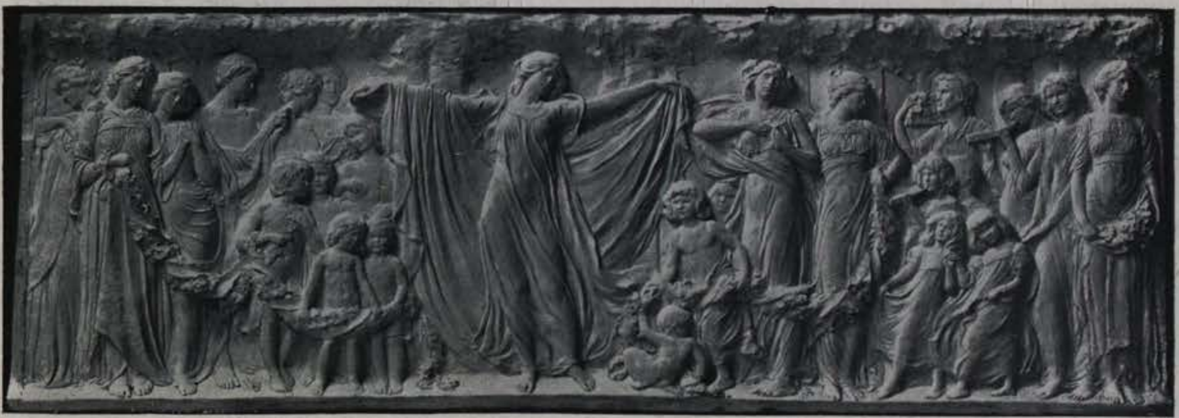
Miss FLORENCE STEELE.

Miss MABEL WHITE.

Miss EDITH MARYON.

for a house in Newgate Street. Miss WILLIAMS has been practising chiefly abroad for some time, and has produced sculpture that has claimed attention for its sweetness and grace and charming feminine quality. Her "Geraldine," "Little Peasant," and "Out of Reach" may be mentioned, and the half-length "Pandora" (1901), intelligent and pretty, though not so deeply studied as some of her work; and the more satisfactory bust of a child, called "Doris," is delicately felt and realised. Miss STEELE may be included here, although her craftsmanship is mainly in the applied arts, such as the Christening Cup (1899), Alms Dish (1900), a beautiful casket with compartments for statuettes in relief (1901), and other examples of industrial design, mainly for Elkingtons and Pilkingtons. But her portrait medallions have attracted notice for their delicacy and decision. Miss WHITE'S "Thoughts of Childhood," and Miss MARYON'S "Mother and Child" (1899), "Religion" (1900), and "May Morning," a relief for a fireplace (1901), show taste and elegance, and are full of promise.

It is, of course, impossible to draw up, or to close, a list of lady-workers without some in-



MAY MORNING.
BY EDITH MARYON.

justice being done; yet enough has been written to show that our sculpture schools have been training young women to excellent purpose.

THE PAINTER-SCULPTORS.

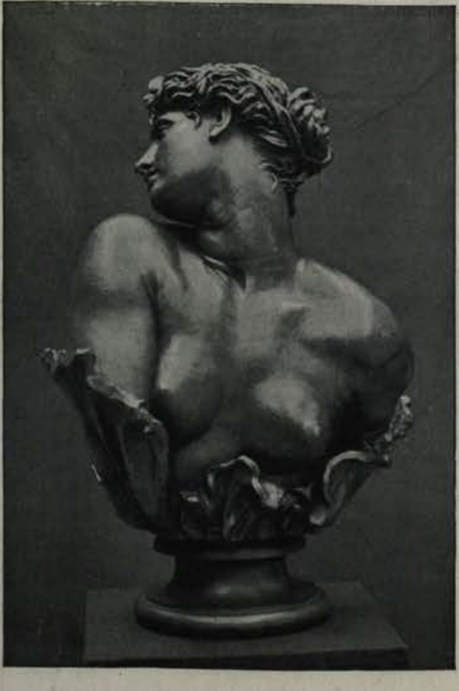
PAINTERS who practise sculpture are, perhaps, proportionately fewer in England than in many other countries. M. Constantin Meunier, M. Gérôme, M. Dubois are typical examples of a class of whom, in England, we have Mr. Swan, Mr. Reynolds Stephens, and one or two more. But a giant among them all — he who should rightly have been at the beginning of this book but for the exigency of its plan—is one who combines in himself the noblest characteristics of painter and sculptor—Mr. G. F. Watts.

Mr. GEORGE F. WATTS, R.A.

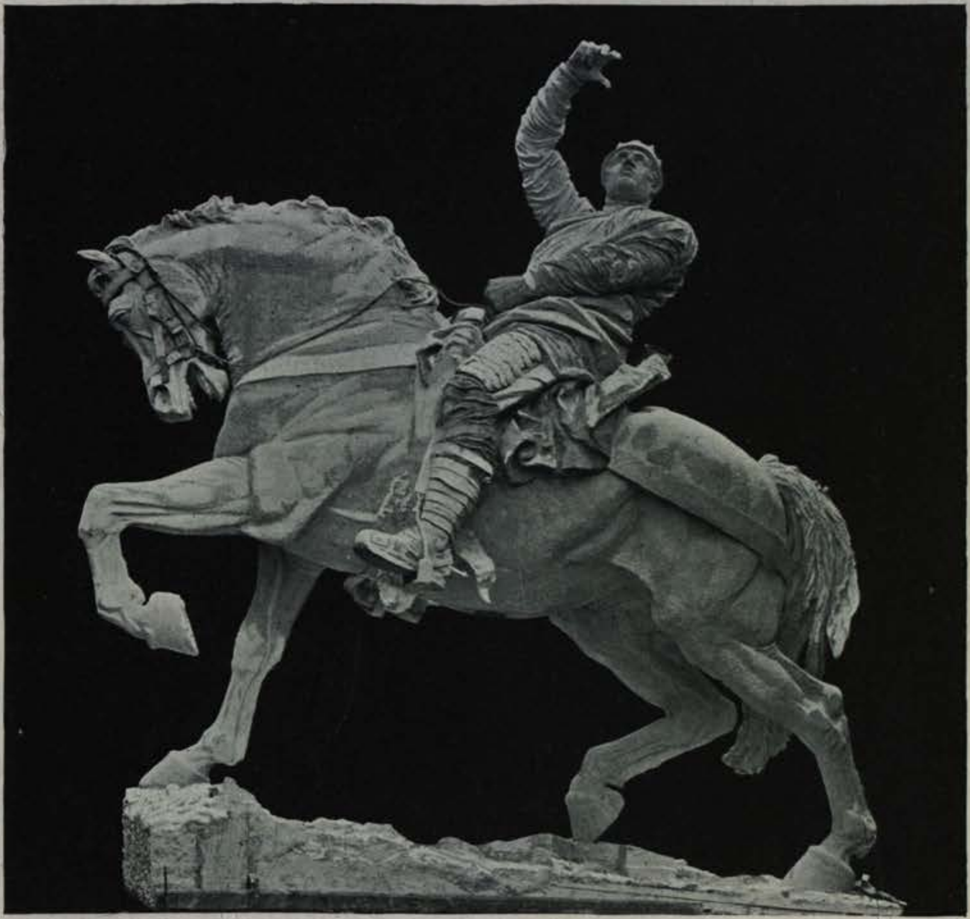
MR. WATTS'S early training, if almost total neglect may be so called, consisted in watching the work going forward in Behnes' studio, and in talking over art with that sculptor's brother. He was then a child, but even then the gift of anatomical knowledge, or rather of anatomical feeling, seemed to have come to him by instinct. From that time forward his eye has been on the sculptural aspect of every subject and every figure he has had to paint. He has found out for himself the principle enunciated by Michael Angelo and already quoted here—that painting which approaches sculpture is good: that sculpture which approaches painting is bad. The chief and most obvious quality of all Mr. Watts's characteristic painting is its "monumentality" and sculpturesque style.

Although Mr. Watts is known for but half a dozen pieces of sculpture, he is placed by these works very high among the sculptors of the century. The magnificent recumbent figure of "Bishop Lonsdale" in Lichfield Cathedral is not only a masterpiece in itself, it was an epoch-making work in respect of the modern treatment of the drapery, which Mr. Watts practically introduced, or revived. The "Lord Lothian" in Bickling Church is hardly less fine; and the standing figure "Lord Tennyson" as noble as the man it represents. But the sculptor did not show how great was his power until he produced "Hugh Lupus." In modelling for the Duke of Westminster this colossal statue, now set up at Eaton Hall, Mr. Watts took full advantage of the freedom he had gained in so imaginative a composition. The ancestor of the Duke is shown violently reining in his horse after casting off a falcon, his arm still upraised; and although someone professes to have measured the horse's hind thighbones and found them of unequal length, we need not be disturbed in our conviction that the monument is an extraordinarily fine and noble performance.

Following this group is "Physical Energy," which has been in hand for many years, and is not yet quite completed. It represents a mounted youth who, having already accomplished some powerful deeds, draws up his horse, shades his eyes, and looks round for more to do and overcome—thus symbolising that unconquerable energy of every rising generation which helps on civilisation and the world. "Clytie," now at Panshanger, with a replica at the National Gallery of British Art, is surpassed in "bigness" and purity of style and feeling by little or nothing ever produced in England. Springing out of a lotus — an "unnatural termination of



CLYTIE.
BY G. F. WATTS, R.A.



HUGH LUPUS.
BY G. F. WATTS, R.A.
(From a photograph by F. Hollyer.)

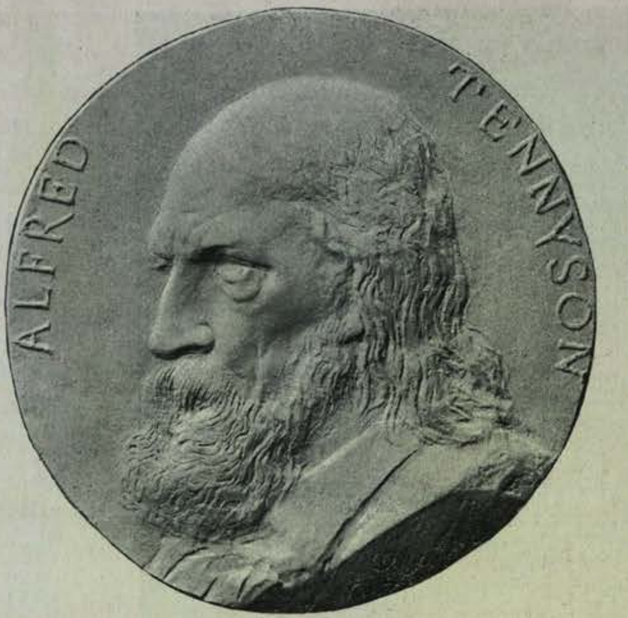
flowers," for which the artist may claim authority in the "Clytie" in the British Museum—this head is as noble and complete a thing as any the artist has produced in paint.

Indeed, all the great qualities that exist in the pictures of Mr. Watts are to be found in his sculpture, so far as the material permits. There is no sculptor who has ever come nearer to obtaining the grandeur of form which is so wonderful in the Greek masterpieces; and it is not an irreverence, it is not even an exaggeration, to say that a good deal of what is found in the "Fates" of Phidias, in the "Ilyssus" and the "Theseus," is to be seen in the sculptures of Mr. Watts. Grand in conception, noble in style, majestic in pose, masterly in execution, the work of this man is a marvel among the men of to-day. It would be in the highest degree interesting to see what Mr. Watts would give us if he were to turn his attention to the more ornamental side of sculpture: that it would be fine there is no doubt; but whether it would show the dexterity of the craftsman is not so sure, if the artist's attitude towards technique be taken into account.

Mr. Watts's work, then is immense in style, "big" and simple in line, and full and rich in modelling. It is broad in treatment, and the whole is full of vigour and movement. Moreover, and over all, Form is especially considered as it was considered by the Greeks.

Mr.
BRITON RIVIERE, R.A.

MR. BRITON RIVIERE is too fine an artist not to have kept his eye upon sculpture. The feeling for form is felt in many of his pictures, and



LORD TENNYSON.
BY ALPHONSE LEGROS.

strongly in not a few of his figures and in most of his animals. He has also been more indebted to sculpture than most painters. Just as Michael Angelo was inspired in his "Creation of Eve" by Jacopo della Quercia's sculptured relief, and as Raphael, Masaccio, and Burne-Jones all went for their compositions to the same sculptor—as Sir Edward Poynter, if I mistake not, owes something to the Tanagra group, "The Game of Astragalus," in the British Museum for his charming composition, "When the World was Young"—so Mr. Briton Riviere, as I have said, is entirely indebted for his important painting, "A Mighty Hunter Before the Lord," to the sculptured relief from Koyunjik in the British Museum: "Assur-Bani-Abla Pouring out a Libation on Slain Lions." The artist, moved by the same sentiment—perhaps remembering the "Wounded Lioness" from the same palace—has produced an original and interesting piece of sculpture of a hunter-king shooting "The Last Arrow" into a lion at the foot of the rock below him. This bronze, not large yet impressive, was exhibited at the Royal Academy in 1896.

Sir W. B. RICHMOND, K.C.B., R.A.

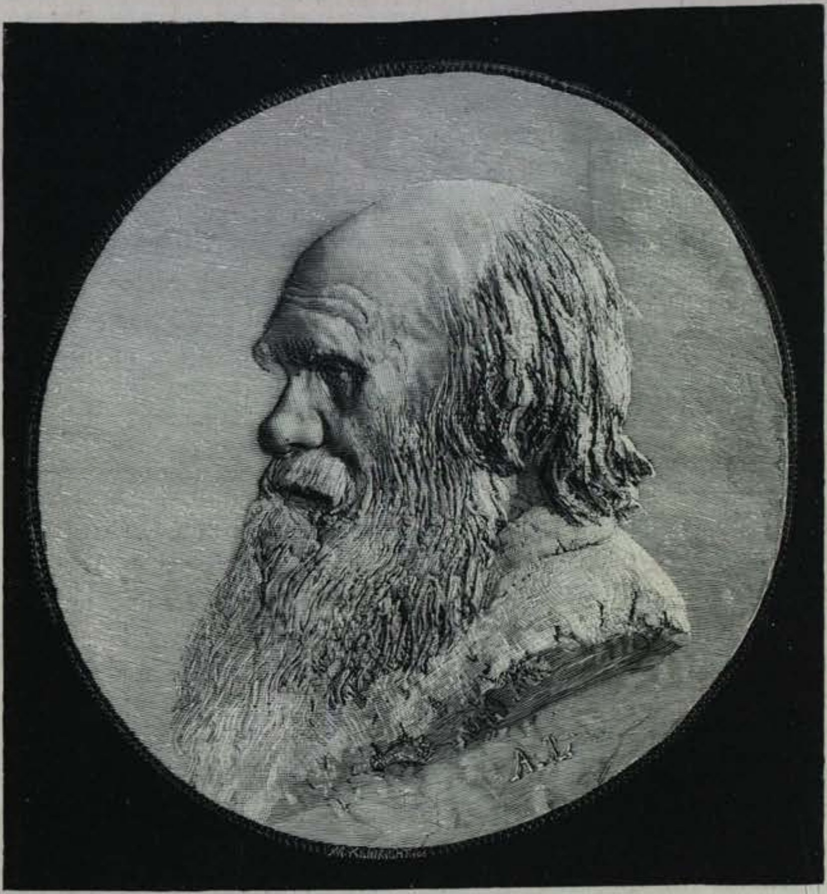
SIR WILLIAM RICHMOND has also given some attention to sculpture, though his enormous energy in other directions has prevented him from dealing with the round with the serious insight it requires. In 1889 he produced what is his most ambitious work—"An Arcadian Shepherd," a statue of colossal size. Of later years the artist has handled the modelling clay but little, if at all.

Mr. JOHN S. SARGENT, R.A.

MR. J. S. SARGENT, incomparably brilliant in his own style of art, has shown equal originality in the modelled decoration he has for some years been designing for the Boston Library of the United States. The originality of this relief is as undeniable as its beauty, with its gorgeousness of colour and the ordered disorder (as it appears to the recollection) of its strange and magnificent design. The most remarkable portion of the work is the "Crucifix"—"*Remissa sunt Peccata Mundi*"—a relief, finely imaginative, if not entirely satisfying to the æsthetic sense. From the outstretched hands of the Crucified Christ the dripping blood is caught in chalices held by a man and woman bound to the Crucifix: "The Blood of Jesus binds them to the Cross." The figures, however, are twisted into an attitude surely unnatural, if not impossible, to the human frame, so that the ingenious arrangement raises a protest in the mind of the spectator, who feels, nevertheless, as he contemplates it that he is standing before a considerable artistic creation, with its fine composition and suggestive imagery.

Mr. ALPHONSE LEGROS.

MR. LEGROS' name is great in art—in painting, sculpture, etching, and teaching. Being a naturalised Englishman, Mr. Legros must needs be included in the British school, although it must be allowed that the French character of his work has not assumed the slightest tinge of an English patina. His great services as Slade Professor need hardly be referred to; his beautifully poetic paintings and masterly etchings, broad and original, yet always lacking something he makes us yearn for, but within their strict limitations, are known to every visitor of the exhibitions, and to all who are permitted to examine the collections of the more eclectic and



CHARLES DARWIN.
BY ALPHONSE LEGROS.

fastidious among art lovers. Portrait, landscape, subject, all have been practised by the ex-Professor with extraordinary success.

But in sculpture Mr. Legros' great merits do not hide the defects. In the exquisite "Torso of a Woman" the artist is seen at his best; complete in its beauty it is, however, not the beauty of a complete thing, being, after all, a fragment. "A Sailor's Wife" with her boy, exhibited in the Royal Academy in 1882, is fine and austere; and "La Source," a relief, is full of charm and distinction. Heads and masks by the Professor are fine in style, such as we see in the fountain for the Duke of Portland, which, I believe, is not yet completed; but we cannot forget that they are often not good in drawing, and that they are frequently what is called "painter's sculpture." His "Head of Pan" and "Capitals of Pilasters" were exhibited at the New Gallery. Free, broad, and vigorous, they are as the opposite poles asunder from the delicate, poetic, hopeful realism that is the prevailing note in the English sculpture of to-day. They are satyr-like in expression and in feeling, ugly with that kind of ugliness which we sometimes prefer to beauty; reminding us of Boileau—

> "Il n'est point de serpent ni de monstre odieux,
> Qui par l'art imité, ne puisse plaire aux yeux;
> D'un pinceau délicat, l'artifice agréable
> Du plus affreux objet fait un objet aimable."

And so Mr. Legros' heads, when he pushes them to the limit of exaggerated expression, become almost grotesques—yet decorative and full of spirit and individuality; until to those who understand them they become "objets aimables."

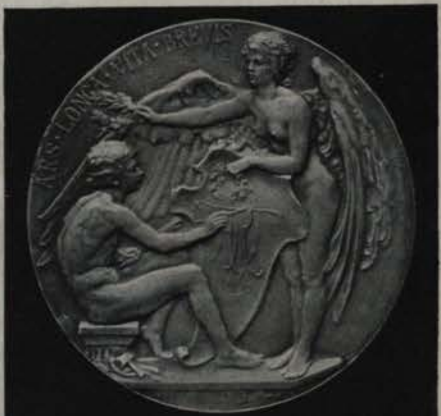
In his portraits, however, the sculptor quits the grotesque, though he sometimes over-emphasises character in his portraiture, even as Ford Madox Brown over-emphasised. In his medals of Tennyson and Darwin we see him at his best, in the rendering of the nobility of expression; but we also see his limitation. There is great truth of character, though the expression is apt to be overdone; and felicitous presentation, although the technique is archaic enough—the hair, for example, is merely scratched in, not modelled. Scratching is very well in dry-point or 'sgraffito; but sculpture must be built up, otherwise it suggests a lack of technical skill.

THE MEDALLISTS.

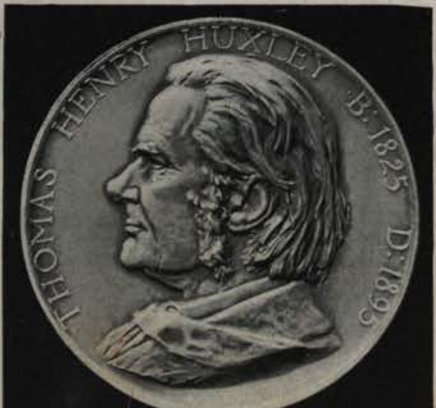
THE art of the medallist—apart from the craft of the token-stamper, with his frosty relief against a dazzlingly bright, smooth ground, or his cold, coarse, clumsy *rechauffé* of pseudo-classic models of a debased period—is little understood in England. Few realise that a fine medal is not an ordinary relief medallion in miniature, but a modification of sculpture in which the planes must tell more than the lights and shadows. The medal is unappreciated and its dignity misunderstood, and its value as a record of great events practically ignored; though it is obvious that as a tribute to the dead it offers in a small and beautiful form the perpetuation of a memory in imperishable material. The French have brought to perfection this exquisite art which, as Vasari so shrewdly saw, is the link between painting and sculpture. Alike in cast medals and struck, they out-distance at the present day every other nation—especially our own, which has but two or three medallists devoting themselves to the art, and which has up to lately always had to invite the collaboration of the sculptors when any important work has to be done. Sculptors make beautiful medallions; but they can hardly be expected to turn from a colossal statue and model a tiny work of a special character with all the marvellous delicacy and perfection of technique of a Chaplain or a Roty who are engaged in nothing else.

Mr. G. W. DE SAULLES.
1897.

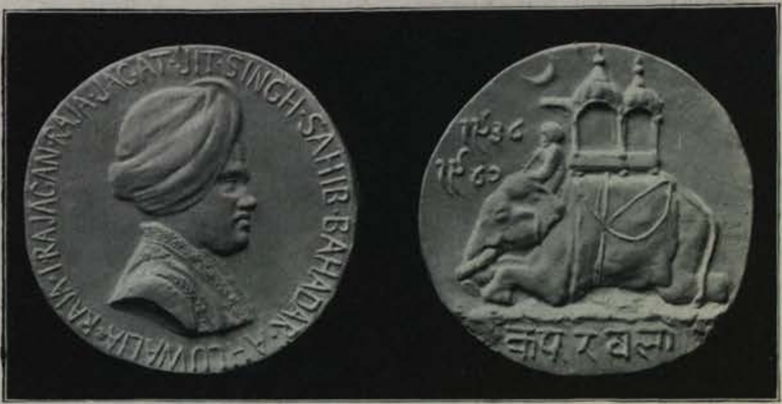
THE leader of our official medallists and engravers, Mr. de Saulles is a Birmingham man who studied under Mr. Edward R. Taylor for the purpose of becoming a painter. His intentions were diverted, however, and under Mr. J. Wilcox he became an engraver in steel, in the hollow, and so cut many dies for medals for private firms. In 1893 he was appointed engraver to the Mint. The full list of his works is a long one; the more recent medals are the following: "Sir G. Buchanan, F.R.S.;" "Mrs. J. H. Powell;" "Harvest;" "Mr. Horace Seymour" (plaquette); "Sir G. G. Stokes, Bart." (one of his most successful works); the reverse of the bronze coinage, 1895; "Miss Langley" (plaquette); "Professor Sylvester, F.R.S.;" "Sir W. C. Roberts-Austen, K.C.B.;" the reverse of Queen Victoria's Jubilee Medal, 1897; and the war-medals—"India" (reverse); "Canada" (reverse); "Uganda;" "Sudan;" "South Africa." He



SCIENCE AND ART DEPARTMENT MEDAL.
BY FRANK BOWCHER.


THOMAS HENRY HUXLEY B:1825 D:1895

HUXLEY MEMORIAL MEDAL.



THE MAHARAJAH OF KAPURTHALA.

BY LILIAN V HAMILTON.

has also executed the Great Seal, and the Haslar Hospital and Dublin Police Medals.

Mr. de Saulles is a master of his craft, and he is an artist as well. Like Mr. Bowcher, he has been influenced by M. Chaplain, M. Roty, and other French masters; but the pressure presumably exerted on him by our official atmosphere may possibly prevent him from losing entirely the formality and neatness which British taste demands. Left alone he certainly produces, and will go on producing, works of art finer than any official medals that have yet come from him.

Mr. FRANK BOWCHER.

MR. BOWCHER, still a young man, is the oldest of our chief practitioners in the medal proper. A South Kensington "National Scholar" and the pupil of Mr. Onslow Ford, he has studied the French school and has produced works of real dignity and beauty. When we find our Municipal Authorities of to-day confiding to the unnamed employés of die-sinkers medals which, in the old Italian days, would have been placed with Pisanelli, Cesari, Matteo de Pasti, and Benvenuto Cellini, or when they entrust them to "medallists" weighed down by cold conventionality and the bald formality of worn-out tradition, we can hardly wonder at a poor result.

But Mr. Bowcher has now made himself a name in the new path which he is the first Englishman of his generation to tread. His chief works are: Medal for Tewfik Pasha (dies cut at the Royal Mint), 1886; the Cope and Nicol School of Painting medal; the Visit of the King and Queen of Denmark, for the Corporation of London; Baron Schröder (presentation gold medal); the Tower Bridge (Corporation of London); medals of Sir Hermann Weber and Dr. Bisset Hawkins (for the Royal College of Physicians); the Huxley Memorial Medal (for the Royal College of Science); Medals of Award for the Royal Colleges of Art and Science (for the Science and Art Department); Sir Joseph Hooker (for the Linnæan Society); the Royal College of Music; the Rajah Supendro Mohun Tagore's Wedding Medal for the Duke and Duchess of York; and a medal of Queen Victoria. These are all struck. The cast medals and plaques include the School Board Attendance Medal and a Colonial Medal, both with special sittings from H.M. the King; Sir John Evans (for the Numismatic Society), perhaps the most admirable and refined of all Mr. Bowcher's work (Royal Academy, 1901); Dr. Parkes Weber, and Mr. Charles Welch.

In these there appears more of the influence of Roty, Chaplain, Dubois, Dupuis, and the other great medallists of France, than of the early Italians. But the character is Mr. Bowcher's own; it is strong, and it has introduced to England the charm of modern lettering and edge, of the new treatment and colour.

Mrs. L. VEREKER HAMILTON.

THE artists who have dabbled in medal-making are many, but few are those who have remained entirely faithful to it. Among them is Mrs. VEREKER HAMILTON. Influenced by her master Mr. Legros, and following the bold and apparently rugged and lumpy manner of the French medallist M. Charpentier—as opposed to the exquisitely refined modern classicism of M. Roty—she has produced an extremely clever series full of character, including "Lord Roberts," "Viscount Gort," "Sir Donald Stewart," and the "Maharajah of Kapurthala." The last-named was purchased for the Luxembourg Museum in Paris.

Miss ELINOR HALLÉ.

MISS HALLÉ, also a pupil of Mr. Legros, has modelled a number of medals not dissimilar in manner, and also favoured by the Luxembourg. They include "Cardinal Manning," "Cardinal Newman," "Sir Charles Hallé," "Sir Henry M. Stanley," and "Mr. G. F. Watts, R.A." Other artists, some of the most prominent of the day, have worked in the same direction. Sir EDWARD POYNTER designed the Ashantee War Medal. Mr. ALFRED GILBERT'S medal for the Art Union takes a high place. The fine design and superb execution of "*Post equitem sedet atra cura*" made such sensation in the Academy at the time of its exhibition that it is hardly likely to be forgotten. To Mr. GEORGE FRAMPTON are to be credited, among others, the "Quincentenary Medal for Winchester College" (1894), the Gold Medal for Glasgow University (1895), and the City Imperial Volunteer Medal for the Corporation of London (1901). Besides these artists, Mr. Goscombe John, A.R.A., Mr. Toft, Mr. Albert Bruce-Joy, Mr. C. J. Allen, and others have produced work of a standard that seems to render the future calling in of foreign help unnecessary and unjustifiable. At the same time, greater progress would be more rapid if foreign medallists were encouraged to exhibit here.

Sir EDWARD POYNTER, P.R.A.

Mr. ALFRED GILBERT, R.A.

Mr. G. J. FRAMPTON, A.R.A.

THE SILVERSMITHS.

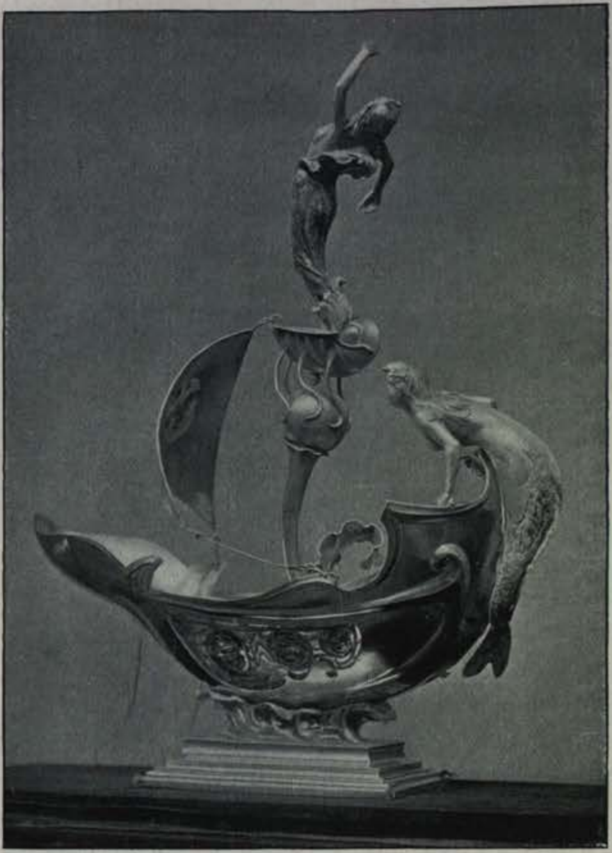
IN the course of the foregoing pages the natural incursion of the sculptor into the domain of the gold and silversmith has several times been remarked upon. Indeed, no consideration of sculpture can be complete without some reference to those arts of design which are common to the silversmith. We have seen how Mr. Alfred Gilbert, Mr. Frampton, Mr. Swan, Mr. Reynolds Stephens, Mr. Pomeroy, Mr. Birnie Rhind, Mr. MacKennal, Mr. Walter Crane, to name no others, have all produced objects of "goldsmithery" or of jewellery. It becomes necessary therefore to say a few words of the men who are practising these arts to the exclusion of the others.

Mr. ALEXANDER FISHER.

MR. ALEXANDER FISHER, trained as a landscape painter and a designer and draughtsman, was drawn towards embroidery, and finally to the work by which he is now universally known, through the establishment of the Arts and Crafts Exhibition Society. In 1887 he began experiments with a view to re-discover the processes of the old enamellers and to carry their methods further. He succeeded; and after working with Mr. Starkie Gardner for a while, he opened his own workshop, and became lecturer on the art of the enameller to the City and Guilds of London Institute in 1893. Since that year Mr. Fisher's exhibits have always attracted interest and attention, not so much for the portraits executed in the vitreous material, as for the beauty of design in the objects which they embellished, such as nefs, book-covers, chalices, crucifixions, caskets, and the like, always excellent in colour, and chaste and elegant in taste. The few of Mr. Fisher's works which have not passed into private collections may be seen in the Victoria and Albert Museum, at the Brussels Museum, and similar institutions.

Mr. and Mrs. NELSON DAWSON.

MR. and MRS. NELSON DAWSON are also highly skilled enamellers and metal-workers; the former, who was originally a painter, is the best-known pupil (for enamel) of Mr. Fisher. They have together executed much charming work, but with an occasional affectation of rudeness, or



SILVER AND ENAMEL CENTREPIECE
BY ALEXANDER FISHER.

naïveté. It was about the year 1890 that Mr. Dawson made a noteworthy casket for the Plumbers' Company, and latterly caskets in silver and enamel for presentation to the King when Prince of Wales, to the Speaker of the House of Commons, and others. With Mrs. Dawson her husband has associated himself in the production of works in which the more precious metals have occurred—in jewellery, enamel, and the like. Their latest achievements include the presentation piece in gold and enamel for the Duchess of York, and the casket in bronze, silver, and enamel, a gift to General Baden-Powell.

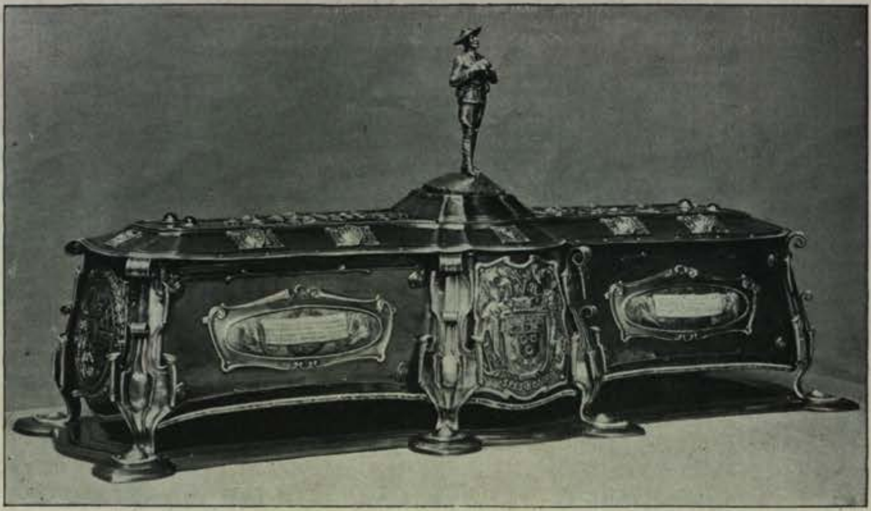
Mr. GILBERT MARKS.

MR. MARKS is a good type of the artist-silversmith who manufactures his own work, and refuses to entrust the execution of it to another craftsman who may have neither seen nor known aught of the original designer and his aims. He has made cups and bowls for the King and a box for the Queen; but the chief work near the beginning of his career were the mace for the Corporation of Croydon and the steel and gold key for the dedication ceremony by the Prince of Wales. Caskets, silver services, bowls, memorial tablets, Freedom-of-the-City boxes and so forth, need not be specified. The characteristic of Mr. Marks' work is the beauty of the design (commonly of flowers or fishes treated with a good deal of realism) and the intelligent and individual character of the *repoussé* work.

Mr. G. CARR.

Mr. MARRIOTT.

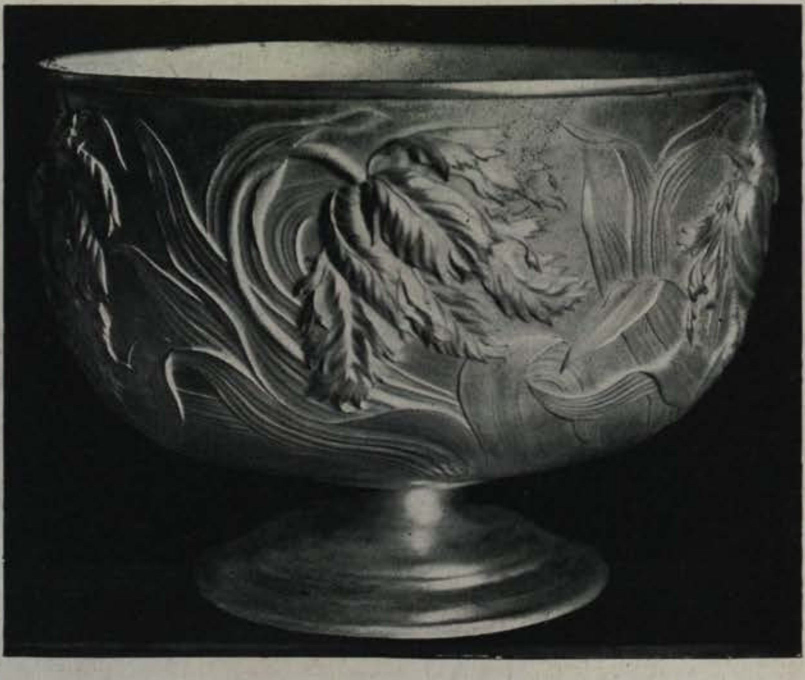
As always happens when a vogue is created in favour of an art or craft, the demand brings forward a number of clever artists to supply the requirements of the moment. Among the able little band of silversmiths and enamellers the names of Mr. Carr and Mr. Marriott may be included by virtue of their charming designs and their sense of colour, rich, delicate, and harmonious. Besides these workers and the sculptors already



THE BADEN-POWELL CASKET

BY NELSON AND EDITH DAWSON.

alluded to, there are others who have attracted general notice by their performances. Among them are Mr. Colton and Professor von Herkomer, the latter of whom stands out prominently. To his work in pewter and silver reference need not be made, as he has executed it for his private use and not for exhibition. But his enamels are in the memory of all—the great shield with its numerous enamels symbolical of "The Triumph of the Hour," the portraits of Professor Ende, of the German Emperor, and other pictures, in which he carries the art of "substantial" (as contrasted with "superficial") enamel-painting further than it has been pushed before.



SILVER BOWL

BY GILBERT MARKS.

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

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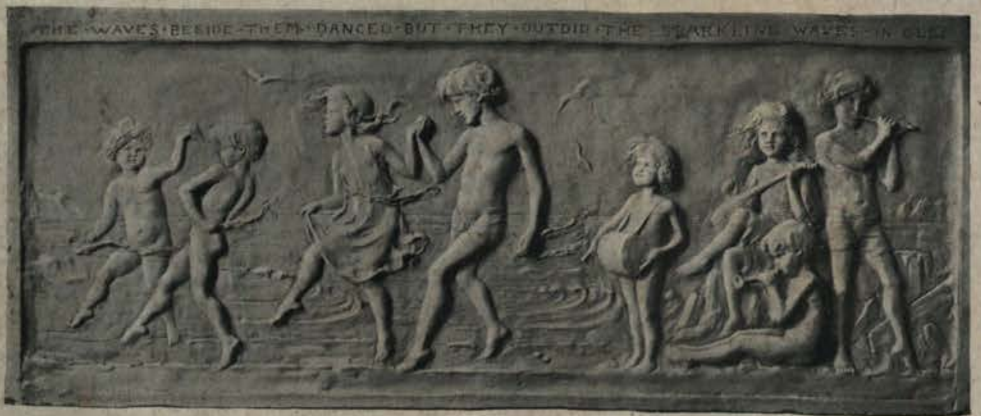

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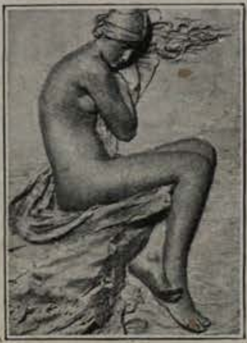

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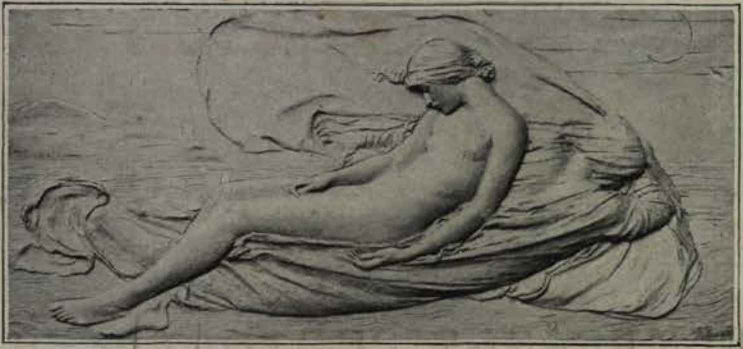

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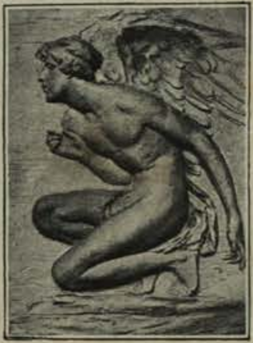

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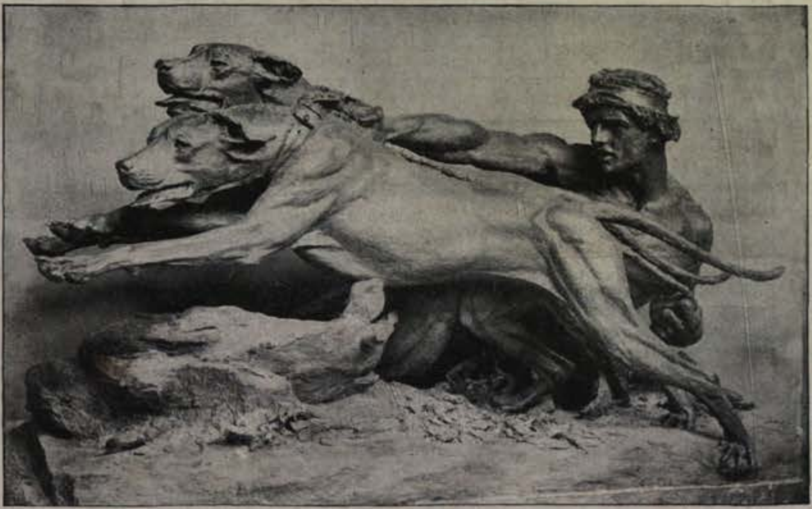

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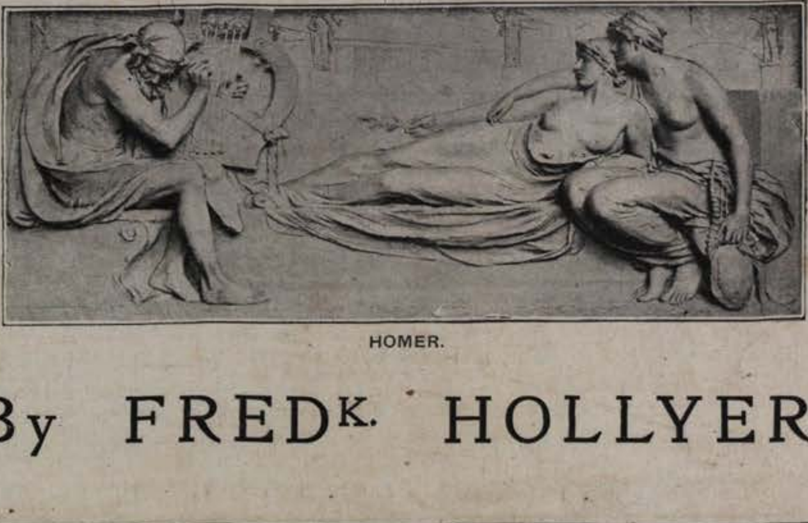

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